Quest for the Zodiac
The Cosmic Code Beyond Astrology
• John Lash •

QUEST FOR THE ZODIAC

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THE COSMIC CODE BEYOND ASTROLOGY

by

JOHN LASH

Introducing
"The Starchild Cycle"

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Dedication

For Kate Moss or Elle MacPherson
or Magoria or Suzi Creamcheese or
whoever needs it worse

And you're weak and you're harmless
and you're sleeping in your harness,
and the wind going wild
in the trees,
and it's not exactly prison
but you'll never be forgiven
for whatever you've done
with the keys.

Leonard Cohen, "Light as a Breeze"
THE FUTURE (1992)

Part One

DISCOVERING THE REAL-SKY ZODIAC

One

DESTINY WITHOUT STARS

Destiny is a word of deep and distant origins, hinting at an intuition that remains distinct but elusive. It is not easy to define destiny, and to suppose a faculty for it, a sense-of-destiny, is perhaps more helpful. Additional to the five physical senses and a sixth, vaguely called 'intuition', we might imagine *a seventh sense*, the faculty required for detecting one's destiny. Most people would admit to having this faculty, regardless of their exact definition of destiny (if they have one), and regardless of their particular creed or philosophical persuasion. Something innate to human seeking and striving conceals itself here, and lures us endlessly.

Whatever its origins - as we shall see, they are likely to have been starry - destiny survives intimately in the heart of each and every person who believes that life follows a pattern, or conforms to a purpose of some kind. After all, the words "destiny" and "purpose" may be interchangeable. Variations on this timeless theme cross a wide spectrum from the heaven-made to the self-made. By the theological or metaphysical view, it is predetermined by God, or it may be written in the stars by a higher power of some kind. This view usually assumes that the Author of our destiny oversees its unfoldment and takes an omniscient interest in its outcome, so we are assured of help and guidance when we need it. In the existential view, we make up our lives as we go along, inventing our own values and choices, so destiny is our doing and we cannot look to any superior agency to work it out. Exponents of the two camps have been disputing for ages, well back to the heady days of the 4th Century when Saint Augustine clashed with the Irish heretic, Pelagius, sparking the theological controversy over 'free will'. And there are many nuances between these two conflicting positions.

Perhaps the most sophisticated version of destiny in contemporary life is expressed in the theory of ***co-creation***. This asserts that destiny is something we achieve when we align our personal will and vision with a larger set of powers operating around and beyond us. In this sense, destiny is a collaboration - although *with whom* and *on what* remains to be clarified. Co-creation theory is enlightening because it affirms

the complementarity between what we can do and what is beyond our doing. It implies that to find our destinies, we need both the serenity to accept what we cannot change in life and the courage to change what we can (as an old saying puts it).

Destiny is of course a "cosmic" concept, no matter how you cut it. It assumes that each one of us, as an individual, has a direct connection with higher powers working in the human world (from beyond?), and it invests in each one of us the dignity of a meaningful life and the promise of a special purpose to fulfill. In sum, destiny comes down to the faith that each one of us can do something in life to make a difference on the large scale. In fulfilling ourselves, we can also leave a legacy that endures 'for the benefit of all sentient beings', as Buddhist teachings put it.

☆ The Destiny Triangle

All the oldest formulas of destiny locate its origins in the starry realms. Going back far into prehistoric times, people all over the earth have believed that our lives in the daytime world are vitally linked to another realm, the panorama of night and radiant stars. Whatever destiny is, its origins are out there in the darkness, yet its unfoldment is reflected in events on earth, so ancient teachings affirm. An invisible bond, a transcendent link, a continuum from the distant stars to the human realm: such has been proposed but never proven.

To dismiss these ancient beliefs as superstitions is easy enough. This is often done in the name of science, but it is (ironically) more scientific, more consistent with the true spirit of open inquiry, to accept these beliefs as phenonema of the human spirit and look into what might have inspired them. Astrology is not merely a dubious theory, for its existence over thousands of years is a very great fact. Believe in it or not, accept it or not, astrology belongs to our quest for self- knowledge in the long term, and it runs as deep as any religious teaching you can name. While it may be argued that astrology is not scientific, and thus unworthy of serious inquiry, rejecting astrology out of hand is unscientific because it excludes any fair and adequate investigation into what's behind it.

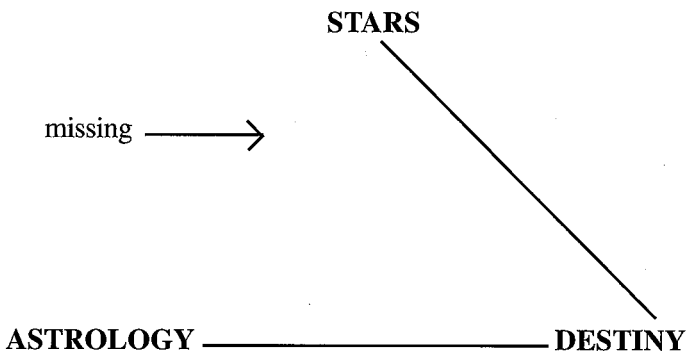
The aim of this book is neither to validate astrology, nor to invalidate it. In its conventional form, based on the twelve Sun Signs, complete with the technical apparatus of planets, houses and aspects, astrology can remain untouched by any of the arguments found in the following pages. Then again, it might be thrown into an entirely new light by the revelations ahead. How seriously we take astrology depends on how deeply we are willing to look into its principles; or, perhaps better said, to look *beyond* those principles toward another dimension and discover another way to envision what is called "destiny", often with a capital D.

Far from proving that astrology is wrong, the intent in this book is simply to show how it has been *wrongly defined.*

For experimental purposes, let's accept astrology on its basic claim: to provide a tool or method for interpreting how Destiny works in the lives of human beings on earth. (Destiny deserves to be capitalised as much as God.) One way or another,

astrology delivers on the claim. It has been immensely popular through the ages, in all lands, in diverse cultures, and seems to keep thriving. While it may be dismissed as the grandest delusion of our species, no more than a game of self-hype and wishful thinking on the cosmic scale, it cannot be argued away, any more than it can be, or needs to be, scientifically verified. Surely it persists because "it works" in some way. At the very least, it reveals human personality along clear and accurate lines; and it yields consistent insights on life in general. Whether you are for it or against it, astrology deserves its due.

Over at least 5000 years, numerous cultures in diverse parts of the world have used astrology to interpret Destiny by the stars. The threefold link **ASTROLOGY: DESTINY : STARS** is so rapid and inevitable that everyone makes it, whether or not they accept the ideas implied. It comes as quite a shock to learn that the association is incorrect. To be exact, the three notions form a triangle with one side missing:



Destiny may be linked to the stars, granted that we adopt the ancient intuitions as guiding clues rather than take-it-or-leave-it dogmas. Most of the inherited explanations of the word do include this association, so the right-hand side of the triangle stays intact: **STARS-DESTINY.**

Next, if astrology is accepted on its own claim, as a time-tried method of interpreting or "reading" destiny, then the base of the triangle can also remain intact: **ASTROLOGY-DESTINY**. Now only the left-hand side of the triangle is incomplete or missing: **ASTROLOGY-STARS**.

At first sight, it is difficult to understand how this could be so. Since the word "star" in its Greek form, ***astro***, is contained in the word ***astrology***, we naturally assume that astrology must concern itself with the stars. Literally, the word ***astrology*** means "language of the stars." ***Logos*** in Greek can mean either "word" or "science", so astrology has most often been defined as "the science of the stars." Yet this exact definition is misleading. Due to the way astrology has developed since its origination, it poses a baffling dilemma, for *astrology ignores the stars*. And it ignores them *totally*.

☆ The Two Zodiacs

The Destiny Triangle exposes the ignorance at the root of astrology, but it also reveals the path that leads beyond it. If astrology explains destiny, it does so without reference to the stars, and so it leaves unresolved the riddle of how Destiny may link us to the stars, or vice versa, how the stars may lead us to our Destiny. In other words, *astrology excludes the very proposition upon which it claims to be based.* Obviously, this is a staggering omission. It is both a technical and a philosophical flaw, a glitch of immense implications. Astrology may deliver the goods on its own terms, according to its preset formulas and its specialised language, but it relies on a model that omits the stars. This is most perplexing. How can it be so?

The problem with astrology rests on how it is defined. The glitch here is partially semantic. What other word inevitably comes to mind when astrology is mentioned? "Zodiac". The association works both ways: just say "Zodiac" and automatically you invoke astrology. It would be easy to do a worldwide survey, asking all manner of people in diverse walks of life around the world, "What is the Zodiac?", because the word is quite universal. It runs across language-barriers and bridges all kinds of cultural differences. It is a word almost anyone in the world will recognise, yet it expresses one of the least understood ideas in human history. Zodiac is an awesome miscue. It simply does not mean what we assume it means. (At the outset, Zodiac deserves to be capitalised as much as God and Destiny, because we situate all three of these entities on the same level of theoretical omnipotence.)

In reality, there are two Zodiacs, and we are universally ignorant of the second one. Since we don't know there are two, we are always misled by the Zodiac/astrology cue. In astrological usage, the word "Zodiac" indicates the sequence of the Twelve Signs: ARIES-TAURUS-GEMINI-CANCER-LEO-VIRGO-LIBRA-SCORPIO-SAGITTARIUS-CAPRICORN-AQUARIUS-PISCES. This 12-Sign ensemble is the implied basis of the answer most everyone would give in the survey just suggested. Question: "What is the Zodiac?" Response: "It's the base of astrology. It has to do with the Signs, like the astrologers use."

This response is almost irresistible, but it is wrong. To be more precise, it belies a hidden half-truth more misleading than an out-and-out, 100% error.

The two Zodiacs are the Sign Zodiac and the real-sky Zodiac, or Star Zodiac, as I shall be calling it. The first one is basic to all horoscopic interpretations from banal tabloid columns to the serious-minded insights of respected astrologers such as the Jungian psychologist, Liz Greene. This is indeed a trusty and time-tried relic, the Zodiac of the Twelve Signs, but these Signs are not *star-based.* Positions in these Signs have nothing to do with positions in the real-sky environment we see with our eyes if we ever go out to look at the heavens at night. Whenever the Sign Zodiac is cited, either by those who endorse astrology as a tool of self-knowledge or those who reject it as a superstitious con-game, we are not told the whole story. Advocates of astrology are as mistaken on this point as their adversaries. Neither side lets on that the Sign Zodiac is starless and there is another, altogether different entity that equally deserves to be called "Zodiac."

In fact, the other Zodiac is the original one. It existed long, long before the 12-Sign Zodiac was invented. The time in history when the Star Zodiac slipped into oblivion and the Sign Zodiac replaced it was about 1800 years ago. There is ample archeological evidence of a star-based Zodiac in various forms dating from at least 4,000 years before the Christian Era, if not far earlier.

Due to our peculiar semantic wiring, what we say is often the determinant of what we see. Without a clear way of speaking of the two Zodiacs, we assume that the Sun Signs denote positions of the sun, moon and planets against the background of the starry heavens. We imagine, for instance, that the Sign Leo corresponds to a region of the night sky where a star-formation identified with the shape of a lion can be observed, if we happen to be out there, under the stars, prepared to observe it. This is unclear and misleading. The Signs have nothing to do with the celestial panorama of the visible stars. The horoscope is useless for visual location of planets in the stellar environment.

The third side of the DestinyTriangle is missing: **ASTROLOGY-STARS.** Contemplating this bizarre fact, we can only wonder: How come we are left with Destiny without stars?

Here we approach the crucial point of discovery. To know what astrology is, we must know what it isn't. This can be a tricky turn, where we risk losing sight of the way beyond astrology, right at the first moment we glimpse it. Our inquiry might run off course and turn from an investigation into an argument - and moreover, an argument that cannot be won. How can this be so? To find out, we have to look closely at the signs of delusion which come along with an astrology that ignores the stars.

Two

SIGNS OF DELUSION

LIFE magazine for July 1997 has astrology splashed on the cover and a long feature article inside. Its author declares that the star-language is "hotter than it's been in four centuries" and he estimates the astrological market today at 20 million consumers, worldwide. This is a conservative guess, as the full range of believers, half-believers and nonbelievers who peek at their horoscopes when no one's looking, must surely exceed this figure. As the article points out, when Linda Goodman's **Sun Signs** hit the bestseller list in 1968, astrology leaped to the mass-market level, and it has been expanding ever since.

☆ The Siderealist Argument

The long article in **LIFE** includes an obligatory review of typical arguments for and against astrology, but it does not say one word about books written *by astrologers* who challenge Sun Sign astrology as inaccurate. About ten such books have appeared since the 60s in Europe and the United States. In spite of some differences, they all argue that the system of astrology popularised by Linda Goodman and others misleads people about their Sun Signs. In fact, these books point accurately to the missing side of the Destiny Triangle. Their authors are right to criticise astrology for excluding the real-sky background, but then they go off on a tangent*: they try to convince the astrological public that the Sun Signs are invalid because they are not star-based.* Hoping to topple the Sun Sign paradigm, they insist that we all must think of ourselves as belonging to the Sign preceding the one to which we are usually assigned. Thus, a Taurus is really an Aries, an Aries is really a Pisces, and so forth.

Needless to say, none of these books had an impact of any significance. They left no impression on the public at large, nor did they effect the enormous growth of Sign-based astrology over the last thirty-odd years. The Signs of the Zodiac (devoid of stars) have retained their hold on popular interest. In their conventional form, with their accepted date-limits, they are far too convincing in the minds of far too many people to be refuted by these arguments.

Nevertheless, there is a major lesson to be drawn from the allegation that all is not right with astrology. Worldwide fascination for the astrological Signs really is misconceived, but not in the way these arguments propose.

The school of astrologers who reject the conventional Sun Signs call themselves *siderealists*. This term comes from the Latin word for star, ***siderus***, rather than the Greek word ***aster***. Siderealists practice a star-based form of astrology, rather than the Sign-based version of Linda Goodman and others. However, this is not to say that they use the genuine Star Zodiac, as revealed in the pages to follow. As the elementary facts of astronomy will show (just ahead), Sun Sign astrology is based on the *tropical* system of sky-mapping, different from the *sidereal* system. The public at large know next to nothing about these opposing camps. The conflict between the two paradigms is not an issue even among many accomplished astrologers, who remain ignorant of the true basis of the siderealist model. In bookstores where hundreds of works based on the tropical format are stocked, there is usually not a single volume to be found on the siderealist option.

Tropical astrology, which monopolises the genre, ignores the stars and never lets on it does do. If you are a Gemini, born between May 22 and June 21 of any year, the Sun is indeed in the *Sign* Gemini, according to the tropical format, but any siderealist will tell you that it is situated physically (that is, visually) in the star-pattern called Taurus. The conclusion: Gemini in the tropical format is not a star-pattern. This is technically correct and can be astronomically verified in a simple way. So far, the siderealists are right on the mark.

However, when siderealists argue that the revised Gemini ought to be assigned Taurean traits, they immediately slip off solid ground into a morass. This is the argument that cannot be won. The siderealist revolt has never succeeded with the public at large, for obvious reasons. It is plain to all concerned that Geminis have Geminian traits and not Taurean traits. This goes as well for the rest of the Sun Signs. They work and they will not be so easily supplanted.

The consistency of Sun Sign typology is too accurate and too convincing to be overthrown by the siderealist critique, even though it is based on astronomical grounds that cannot be refuted. Moreover, the vast majority of Sign-based astrologers don't know a pittance about astronomy and so they just ignore the whole controversy. Most of those I've queried just shrug off the siderealist challenge as a fluke, irrelevant to their work and especially to their success. The tropical format works for millions. The siderealist Brand X does not.

What is the flaw in the siderealist argument? It turns an astronomical fact into a astrological fallacy. While it is true that the Sun during the Gemini period is located against the background of the star-formation traditionally associated with a bull, or Taurus, it is not true that this star-based locale can be treated as if it were a Sign, thus cancelling the Gemini-type (tropical) and replacing it with a Taurus-type (sidereal). The idea that "Star Signs" must be adopted in place of Sun Signs is not feasible. It has never been accepted by working astrologers. It has never convinced the public at large, and it never will.

Ahead we will investigate more closely the technical basis of this fascinating and little-known controversy between the tropical and sidereal schools of astrology. For the moment, I will stress that the book at hand is not a rehash of the siderealist argument, although it does repeat and reinforce the objection that astrology ignores the stars. The aim here is not to convert anyone to astrology, sidereal or otherwise. Rather, it is to convert astrology itself.

To discover the real-sky Zodiac and introduce the Starchild Cycle, I propose a third option which avoids the deadlock between the two schools. The term ***stellar*** will serve as an alternative to tropical, on the one hand, and sidereal on the other. The aim of this book is to situate astrology in the stellar perspective, a true star-based orientation, as a framework for revising our notions of free will, individuality, fate and destiny.

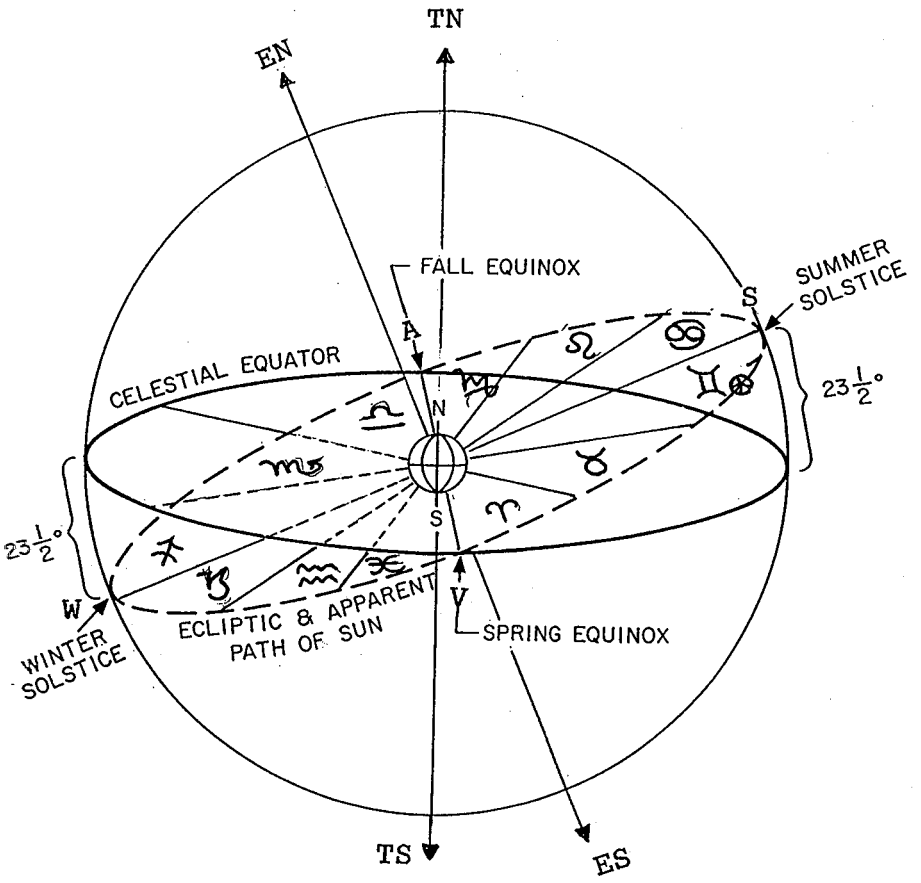
☆ Astronomy and Astrology

Destiny with or without stars, sidereal and tropical and stellar formats - all this is fascinating, but how can we really ***see*** the difference? The solution to the debate between the two astrological camps is provided by astronomy. Every schoolchild is taught about it, without the least reference to astrology. Model One is a classroom design that allows us to visualise the 12-Sign model in a clear and concrete way, so that we see immediately why tropicalists and siderealists cannot get along in the same cosmos. It reveals how the debate is pointless, because both sides are relatively right, and equally wrong.

It may not look so special at first sight, but Model One is a rare item. In my years of researching both astronomy and astrology and exploring the history of the two Zodiacs as it reflects our shifting awareness of the universe we inhabit, I have never come across such an item: a simple astro***nomical*** model that shows the astro***logical*** Signs. Why not? Well, the conflict between tropical and sidereal astrologers is small potatoes compared to the conflict between astrologers (of all sorts) and astronomers.

Originally, the two were twins. Astronomy and astrology were born as one entity and evolved side by side in all ancient cultures. In China, Egypt, Peru, Polynesia and elsewhere, for thousands of years, there was no difference between the two branches of star-wisdom. Even down to 400 years ago, the link remained intact, although the rapport of the two starborn sisters had become twisted and ambiguous in many ways. The famed astronomer, Johannes Kepler [1571 - 1630], was also a practicing astrologer, often to his chagrin. Today, the two careers are rarely seen in the same places and certainly do not share the same mindset. With astronomers rejecting astrology and astrologers ignoring astronomy, we are not likely to find a model of the cosmos that incorporates the essentials of the two camps, but this is exactly what we need.

Model One is the standard version used in astronomy textbooks to show the orbit of the earth around the sun and explain the four seasons. Hence, it is usually called the seasonal model. In order to define the Sign-based Zodiac, I have added one detail never found in astronomy texts which exclude, on principle, all references to astrology.



Model One

Geocentric version of the Seasonal Model of the Earth-Sun System: sun [☉] on the rim of the Ecliptic Plane, moving counterclockwise, as seen from above. The mean distance from earth to sun is 93 million miles: 1 AU (Astronomical Unit). This is the radius of the Ecliptic Plane.

Each astrological Sign is a pizza-slice-shaped sector of the Ecliptic Plane, without reference to stars.

Signs Aries [♈] to Virgo [♍] are tilted north of the Celestial Equator, and Signs Libra [♎] to Pisces [♓] are tilted south of it.

V = Vernal Point, spring equinox, beginning of the sequence of the Signs, S = summer solstice, A = autumn equinox and W = winter solstice.

TN = North Terrestrial Pole	TS = South Terrestrial Pole
EN = North Ecliptic Pole	ES = South Ecliptic Pole

The earth occupies the centrepoint of the model, even though in physical reality the sun is the central body of the solar system. (Some seasonal models place the sun at the centre of the illustration: it works as well either way) The earth-centred bias here is acceptable because the model is intended to represent, not the entire solar system, but only its core-structure, which may be called *the earth-sun system.* Thus, earth looms large at centre and the sun, smaller and almost beadlike, goes around it counterclockwise, as seen from above. Astronomers use the phrase, "the apparent path of the sun," to describe this phenomenon in this perspective. Physically, the earth rotates around the sun in a huge circular sweep once every 365 days. The track it follows is its orbital path and the plane so defined is its orbital plane, called the Ecliptic (ECL). Obviously, the apparent path of the sun and the true orbital path of the earth come down to the same thing, the same entity, seen in two different ways. The Ecliptic receives its name from the phenomena of eclipses which always occur close to the defining edge of the orbital plane.

Model One shows the earth tilted on its axis, a most important feature. Its shows that the plane in which the sun appears to move is not at right angles to the north/south axis of the planet. So there is a second plane to consider: the equatorial plane visualised as a projection into the skies of the equator encircling the globe. It is self-evident how the equatorial plane stands at right angles to the poles, the north/south axis. This orientation defines remote points in the heavens, the terrestrial poles (TN and TS), as indicated. The polar-equatorial structure is like a huge plate with a spindle through it. The edge of the earth's equatorial plane, extended into the heavens, is called the Celestial Equator (CE).

With the Celestial Equator visualised, we realise immediately that the plane of the Ecliptic also has its own spindle-axis. This is centred physically in the sun, and extends into the heavens toward the north and south ecliptic poles (EN and ES). The two spindle-axis structures are interlocked at a tilt that varies up and down, slightly, over the ages, but remains close to 23½ degrees: the angle of inclination of the Ecliptic Plane to the Celestial Equator (called 'the obliquity of the Ecliptic').

As already noted, Model One explains how the seasons work due to the intersection of these two planes, the CE-ECL interlock. The mechanics involved are simple and steady. The sun in its apparent motion around the earth passes half of the year in that part of the Ecliptic above the Celestial Equator, or northward, and the other half in that part of the Ecliptic below it, or southward, so we have summer in the northern hemisphere when it's winter in the southern hemisphere, and vice versa. The four seasons depend on how the angle of the sun on the ECL is tilted to the CE. In this annual cycle are four key moments, shown as V, S, A, W in the Model.

V is the vernal moment, the first day of spring, or the spring equinox, March 20, when the sun appears to shift over the edge of the CE, passing northward. It inches minutely higher in the sky day by day after this moment.

S is the moment of the summer solstice, June 21, when the sun stands at its highest inclination north. This is the start of winter for the southern hemisphere of the planet. It is called the "solstice" (sun stands still: ***sol-stice***) because at this moment

the sun no longer climbs a little higher at moment of noon but appears to hover at the same angle of inclination over several days. Technically, this is called maximum declination (angle measured off the CE).

A is the autumnal moment, the fall equinox, September 23, when the sun appears to shift across the CE, heading south, appearing lower in the sky each day. After this moment the days grow shorter, as they grew longer after the spring equinox. At the moment of the equinox, day and night are equal, twelve hours each in duration: ***equinox***, when day equals night in length.

W is the moment of the winter solstice, December 21, when the sun stands at its maximum angle southward. It is the first day of summer in the southern hemisphere.

All this is elementary astronomy as we are taught in our teens, but in Model One something has been added to the seasonal picture, a most telling detail. The Ecliptic Plane, defined around the rim by the apparent path of the sun, is divided into four sections (quadrants) by the four seasons, as astronomy books usually show. But then each of the quadrants is again subdivided into three sections to make a total of twelve equal sections (pizza-style). These 30-degree slices of the Ecliptic Plane are marked with the well-known symbols for the astrological Signs, called ARIES, TAURUS, GEMINI, etc. Here is the missing astrological detail added to the astronomical model. It is always excluded from astronomy texts which ignore astrology as fraudulent. But it is also excluded from astrology books, which do not trouble their readers with the boring technicalities of the seasonal cycle. Thus, due to mutual exclusion, we never get to see the 12-Sign Model of the Zodiac on valid astronomical terms.

TABLE I

Sign-divisions of the Ecliptic Plane Following the Seasonal Cycle

♈	001 - 030°	ARIES	Sun crosses CE, heading north
♉	031 - 060°	TAURUS	Solar angle increasing, in the north
♊	061 - 090°	GEMINI	Shift to maximum solar angle, north
♋	091 - 120°	CANCER	Sun begins declining south
♌	121 - 150°	LEO	Solar angle decreasing, in the north
♍	151 - 180°	VIRGO	Solar angle decreasing sharply
♎	181 - 210°	LIBRA	Sun crosses the CE, heading south
♏	211 - 240°	SCORPIO	Solar angle decreasing, in the south
♐	214 - 270°	SAGITTARIUS	Shift to maximum solar angle, south
♑	271 - 300°	CAPRICORN	Sun begins declining north
♒	301 - 330°	AQUARIUS	Solar angle increasing, in the south
♓	331 - 360°	PISCES	Solar angle increasing sharply as the sun shifts toward the spring equinox, and the cycle repeats itself

NOTE: The solar angle is the angle at which the sun appears to stand, relative to the local horizon. In summer at noon it stands high in the sky, while in winter at noon it stands much lower. At the spring and autumn equinoxes, uniquely, the sun rises and sets due east and due west relative to the local horizon.

The celebrated Sun Signs are regular divisions of the Ecliptic, the orbital plate of the earth - and that's all they are. They ought to be called Ecliptic Signs or Sectors, but not Zodiacal Signs. In Model One the sun is shown in transit through the Gemini sector. Even though we may visualise the sun circling the Ecliptic for the purposes of modelling the seasons, it is actually the earth itself that measures off the Sign-sectors as it circles the sun, so the astrological Signs are clearly earth-based, not star-based.

The pizza-slice format is called "tropical" because it reflects the climatic variations through the year, due to the inclination between Ecliptic and Equator. The northern arch of the summer solstice, projected onto the earth at 23½ degrees north latitude, is called the Tropic of Cancer, and the southern arch of the winter solstice, likewise projected at south latitude, is called the Tropic of Capricorn. Hence, tropical = seasonal. Based on the seasonal cycle of astronomy, the 12-Sign Model of astrology is devoid of any reference to the zodiacal, i.e., celestial, realm. Examine it as long and as hard as you like, you will find no stars.

THREE

THE SUN SIGN BLINDSPOT

At first, it may not seem so remarkable to define the astrological Signs as sectors of the earth's orbital plane, and some of the basic astronomy required can be tedious. We might end up asking, *So what?* There is a feeling of anticlimax about this exercise - but wait a second. The thrill of discovery returns when we look again at Model One and take close note of what it doesn't show. The model is pure geometry, a god's-eye view of the ecliptic-equatorial interlock, the carousel of the seasonal cycles. Here is the vast central dynamo of the earth-sun system, the core-structure of life on the cosmic scale, as far as earthlings know it. Everything required to understand the seasons as well as to plot horoscopes is given in this abstract assemblage.

Yes, it does all this, but Model One may as well be suspended in a vacuum, for *it has no background.* It floats in a void without stars, and it is plain as day that the model works without any need to display stars. To be precise, there is only one star in this format: the sun. The model shows us the Sun as it sweeps around the tropical Signs so well that we forget this is pure visualisation, not actual seeing. We see the sun in the model as never seen in the sky, because conditions do not allow us to observe the sun directly without risk of going blind.

☆ THE INVISIBLE SUN

Now, returning to the dispute between the tropical and sidereal schools: the siderealists point out that the 12-Sign model exists in a starless vacuum, and this is correct. The Sun Signs are vacant divisions of the Ecliptic plane, irrespective of the starry background. To say that the sun, moon or any planet is "in Libra" may be true according to the mapping format of the assemblage, but it says nothing at all about where the celestial body actually, visibly stands against the star-fields in the night sky. The entire dilemma of the two Zodiacs lies in those words: *where the planet actually, visibly stands.*

At this point, the siderealists would like to scrap the pizza-slice cosmos. They want throw out the abstract Sign-sectors and install their model of twelve star-patterns,

star-based Signs. To do this, they look at the real-sky Zodiac (as we shall do shortly). This is already a huge step. Imagine, astrologers who look at the stars. Then comes the blunder they cannot resist: they divide the visible star-patterns neatly into twelve equal areas. Looking at the real-sky panorama, they impose a twelvefold format. This is not the way to discover the *Stellar* Zodiac, as we shall soon do. It is merely a way to transpose the starless tropical model into the real-sky environment and retain the predictable Sign-based traits, but converted to a Star-oriented format. It does not really make over astrology on a new paradigm, but merely relocates it in a different context.

For the true stellar orientation, as contrasted to tropical and sidereal, we must recover the vista of the visible heavens as it actually looks, as a skywatcher sees it, just as it has been seen for thousands of years. No current system of astrology achieves this full and graphic retrieval. Even the Vedic and Hindu systems, which have gained some recognition as distinct from the tropical format, are not genuinely star-based. They do not allow for the irregularities and unevenness in the visible Star Zodiac; rather, they reckon each star-formation to be 30 degrees in extent. Not only is this untrue, but it is a gross distortion. Hindu/Vedic astrologers are explicit about basing themselves on actual star-formations, so they are by definition siderealists , but you can search far and wide and never find a textbook which shows in a graphic way how these formations actually look. Moreover, the groundplan of the Hindu/Vedic horoscope is even more abstract than the well-known tropical version, and no stellar features are to be seen in it or inferred from it.

Naked-eye astronomy is the observation of the celestial sphere without the aid of instruments. Eyesight differs with individuals, of course, but the average range of vision runs to stars of the 6th magnitude. This means we can see about 7500 distinct stars in the celestial sphere surrounding the earth, given ideal viewing conditions. Of this number, only half are visible at any time, because the planet upon which we stand blocks out the region of the sky beneath us. Some members of our solar system are also accessible to the naked eye. These are the moon (visible even in the daytime) and the planets Mercury (under rare and special conditions), Venus, Mars, Jupiter and Saturn. Significantly, the sun is not included. It is the central star of our system, closer to us (by far) than any other star, but it is not observable by the naked eye. Only at the rare moment of a total solar eclipse can we look directly and unwavering toward the sun without the danger of blinding ourselves.

Paradoxically, the sun, source of all light for daytime seeing, is non-observable. But this is not all, for the sun *renders the heavens non-observable as well.* In daytime, when we look toward the sun, we cannot see the star-patterns in the far distance beyond it. The light of the sun obliterates our vision of the stars. Even though the sun does shift against the background of the stars, as viewed relative to the earth, through the course of the year, *we never see its stellar location.* This is the Sun Sign Blindspot, the source of our worst illusions about the two Zodiacs.

Just as tropical astrology monopolises the market, the sun holds a one-star monopoly on our attention and blinds us to the true character of a "Sun Sign." What

exactly is a Sun Sign, defined in astronomical terms? This we know in a clear and certain way, having done the footwork to find out. A Sun Sign is a 30-degree sector of the orbital plane of the earth. It is just an abstract, starless partition of the seasonal structure of the earth-sun system. No more, no less.

Typically we hear that the Sun is "in" a certain Sign. "You were born right after the spring equinox, so you have the sun in Aries." Here we are hugely misled, for we assume that "in a Sign" means "in relation to the heavens, the celestial environment, the starfields out there." This is not the case at all, but the blindspot prevails so that the assumption cannot be tested. If you are born, say, on March 31, it is assumed that the Sun was "in Aries" on your birthday and *no one cannot contradict this statement by direct visual evidence.* If it happens to be March 31, you cannot go outside and point to the sun among the stars and see the place *where it actually, visibly stands* (the critical phrase noted above), because the star-locale of the sun, our mother-star, is never observable.

So, lacking the evidence to *see* what a Sun Sign is, we wrongly assume what it is. Here we labour under a triple blindness. First, we just cannot see the sun. Second, even if we could see the sun, we could still not see what Sign it occupies because the Signs are vacant, non-visible sectors of the Ecliptic plane. And third, the presence of the sun renders invisible the starry background where it actually, physically stands.

☆ Signs and Constellations

In physical reality, the Sun on March 31 is not "in" the star-pattern traditionally pictured as a ram and called by the Greco-Latin term, Aries. True - or rather, half-true. We are inclined to think that it must either be in Aries or not in Aries. The truth is, the sun on that date is both in the Sign Aries - and it is elsewhere! This can be even more confusing, but it need not be so, for right at this point the solution appears. It is a matter of knowing the difference between a Sign and a Constellation.

On March 31, the Sun is indeed in that sector of the earth's orbital track called Aries, as illustrated in Model One, *and* it is situated in the real-sky environment against the background of the constellation of the Fishes, sometimes called Pisces. When it is in Aries, schematically, according to the seasonal assemblage (Model One), it is physically shifting in the foreground of a star-formation identified in astronomy as Pisces. Location in a Sign is not the same as location in a constellation, but the two do not contradict or cancel each other, either. They are two distinct formats. Each day of the year, for each degree of the Sign Zodiac, the sun has a stellar locale in the real-sky Constellations. These star-formations are fully visible in the night sky through the course of the year. The trick is, they are non-observable when the sun is transiting the foreground of them.

Looking at point V in Model One, we can visualise the apparent position of the sun at the moment of the spring equinox, March 21. It would be right where the Ecliptic path crosses the Celestial Equator as the sun shifts northward. Defined astrologically, this is first degree of the Sign called Aries. Defined astronomically, it is degree 1 of the 360-degree scale of the Ecliptic longitude. For about 30 days, or

30 degrees of motion, the sun transits the Aries-phase of its annual cycle. If you are born during this time (March 21 to April 20) you are said to be a personality-type described by the Sun "in" Aries, and all this is true, so it cannot be overthrown by the siderealist paradigm. But as Model One shows, the Sun in the Aries-phase cannot be pictured in a star-locale because no stars are included in the model!

This is how the Sun Sign Blindspot works: *it prevents us from gathering direct physical evidence of where the sun stands relative to the starry background.* We cannot say what a Sign really is, because we cannot see what we're talking about. As a star in our backyard - or, more accurately, as a star seen from a planet in its backyard - the sun eclipses all the other stars. The problem here is all the more difficult because we do not generally register it as a problem. However, this is the single technical point at the basis of astrology's odd exclusion of the stars.

Signs and Constellations may both be capitalised as terms of primary definition, and eventually we will designate them by two different sets of terms. This is an essential step in separating the Sign Zodiac of popular astrology from the Star Zodiac. The working definitions are:

A **Sign** is a sector of the ecliptic plane, empty and starless. Formatted in the ecliptic-equatorial frame, it is a phase of the seasonal passage of the sun, equivalent to 30 degrees or 30 days of the annual cycle. It is invisible and can only be conceived with the aid of a model.

A **Constellation** is a real star-formation. It is visible and physical, a huge and spectacular sight in the real-sky environment. It consists of a pattern of stars that can be scanned with the naked-eye, although it becomes invisible when the sun passes before it. At any time during the year, the sun renders invisible about one-eighth of the entire panorama of the star-formations along the Ecliptic plane.

Needless to say, failure to distinguish Signs from Constellations leads to recurrent and widespread confusion. Told that the sun is in Aries, and lacking visible evidence to confirm or refute this statement, we assume it is in a Constellation, a star-pattern imagined like a ram and associated with myths and legends about a ram or themes of a ram-like nature. The tabloid horoscope columns always reinforce this error. They present the Zodiac with the corresponding birthdates and a neat little icon for each Sign: a couple of Fishes for Pisces, a big-horned sheep for Aries, a poised archer for Sagittarius. These icons are not the same as the symbols for the 12 Signs listed at the end of the last chapter. No, the icons are *graphic images* and as such they carry the association to *something that can be seen.* These icons are endlessly reproduced, on key-chains, jewellery, greeting cards, T-shirts, calendars, in hundreds of styles and variations. They mislead everyone who identifies with a Sun Sign into thinking that the Sign corresponds to an observable star-formation in the sky and, by extension, to a celestial animal which can somehow be visualised by looking at the stars. This makes us believe that the tropical format has a graphic dimension, which it does not. Furthermore, the cosmic association of SIGNS with STARS leads inevitably to the association of STARS with DESTINY, and so people are fond of believing that the Sign-icon somehow links them to a special destiny written in the stars. Human

nature embraces this connection, and the human mind devises all kinds of explanations for it, at all kinds of levels. Even in our contemporary desacralised way of life, Sun Sign icons assume a totemic significance for millions of people.

All this is utterly mistaken, for these pesky icons cannot be matched to the actual Constellations in a way that consistently reflects the sun's passage among the stars. As a result, countless people are wandering the planet tagged by astrological icons mismatched to the real-sky situation under which they were born. Millions of destiny-seekers are wearing the wrong T-shirts.

☆ A Star-based Code

Such is the root of the dilemma, the paradox of astrology without stars. Separating the non-observable Signs from the observable Constellations puts us directly on a new track. There are no stars in Model One because the assemblage does not require them. Astrology, based for 2000 years on the ecliptic-equatorial framework, does very nicely without the stars, thank you. Model One is constructed on an *earth-based* format. This is a key term for distinguishing the Signs from the genuine Star Zodiac. Formatting on an earth-base, we orient ourselves to the surrounding cosmos on the basis of the way the earth behaves relative to the sun, an action we cannot see, rather than according to anything we can see out there in the starry realms. In short, the earth-based format limits us to abstract, non-observable events projected onto the ecliptic-equinoctial framework. It is a blind schematic.

Contrast this to a genuine *star-based* orientation: not tropical or sidereal or Vedic or Hindu but stellar. Here we format the cosmos around the earth in a way that includes the observable, real-sky environment in the model. The Sign Zodiac is an earth-based entity, while the Stellar Zodiac is a star-based entity. Whatever astrology claims to tell us, and whatever it really can tell us about ourselves, the world and the universe we inhabit, it does by excluding not only the primary astronomical data, but also the "message written in the stars," whatever that might be. It may be called (by force of habit) the "star-language," but it ignores the "star-writing."

How then do we detect the cosmic message written in the Constellations as they are actually, visibly present to the naked eye? This is the leading challenge in the quest for the Zodiac. Once the Zodiac is reclaimed and re-envisioned in a modern format, the sun, moon and planets can be located in the real-sky environment. Then the adventure really begins, for the quest demands that we decode the message displayed by the planets in stellar locales. Perhaps in ancient times, before Greek astronomers formalised the Sign Zodiac around 500 BCE, Egyptian and Babylonian stargazers could "read" the message so displayed. However, the evidence that comes down to us from that era is not encouraging, because the celestial media were monopolised by astrologers in service to the reigning dynasties. The ancient clay tablets of Mesopotamia contain hundreds of prognostications such as, "When Jupiter advances on Regulus in the heart of the lion, another will rise up and kill the king and seize the throne..." The advice of the Assyrian priest-astronomer may have been accurate at the time, but it is certainly not the kind of information we seek as we explain the cosmic code beyond astrology.

But if we cannot look to the way the real-sky writing was read in the past to read it today, where can we look? Recovering the Star Zodiac for our time and the future carries the challenge of working out the contemporary language for it, an updated idiom. The quest evolves toward a star-based code that incorporates the visual display of the Constellations into a new language for describing how destiny works. This code can be called Star Base. As long as Signs are confused with Constellations, and the Constellations remain unseen and uninvestigated, Sign-based astrology will encourage a delusional view of destiny, or an incomplete one, at best. Since the siderealist option cannot deliver us from this dilemma, we must look elsewhere. Beyond the twelve-slice model of the Ecliptic Signs, the whole universe looms in the background. The curious fate of astrology for the last 2000 years has been to overlook the obvious.

Turning our eyes back to the depths of the night sky, not only do we recover the vision of the Star Zodiac but we open ourselves to revelations from our own hidden depths. As without, so within. Personality has a way of dissolving into the far vistas of the starry dimension. When the even, 30-degree, 12-Sign format drops away, our habitual perspective on human identity and individuality can undergo a dramatic shift. The stellar perspective is spectacular in its dimensions and startling in its detail. It has a unique impact when we observe it directly, as well as when we picture it imaginatively. Looking at the real-sky Constellations or at a graphic map of them, we engage our powers of observation and imagination simultaneously. A little practice will show that this dual feat triggers a specific activity in the brain, perhaps due to the convergence of rightbrain and leftbrain faculties...

As astronomers know, the real-sky Constellations are not even and equal, like the twelve Ecliptic sectors. In the background of the orbital path where the earth, moon and planets are constantly moving, there are thirteen star-formations, not twelve. A simple conversion from Sun Signs to Star Signs will not do. Once we plunge beyond the Sign Zodiac into the real-sky panorama, there is no longer a set of uniform Signs to match consistently against typical personality traits.

This being so, it is logical to ask: Does the Star Zodiac generate an alternative form of astrology? Perhaps it can, but ultimately it offers something much more radical. It opens the way to a whole new dimension of self-knowledge. Instead of the regular tropical slices, each correlated to a typical personality-type, the other Zodiac consists of stellar *locales*. Born on March 31, you will have the sun in the 10th degree of the Sign Aries, just as the astrologers say. This is where it can be visualised on the Ecliptic scale in a starless model. Yes, but the locale of the sun in the real-sky Zodiac on that day is not in Aries, the Ram. It is beneath the tailfin of one of the fishes in the Constellation called Pisces. The meaning of "Sun in Aries" can be interpreted by the psychological formulas of Sign-based astrology, but the meaning of "the sun beneath the tailfin of the westward-swimming Fish" is another story, which requires a different idiom of translation. At first impression, the graphic language of the Constellations is obscure, but intriguing, rather like a line of poetry pregnant with meaning which, however, evades rational analysis.

The star-writing in the Constellations will be deciphered gradually as the quest unfolds. Initially, we can manage Signs and Constellations as they interface. The horoscope can be kept intact while we recover the cosmic background against which it stands. The Interlude, between chapters 8 and 9 describes my personal adventures with this interface, leading eventually to a way to decode the Star Zodiac.

The starry formations of the real-sky Zodiac lie far, far "out there" in the backdrop of deep space. As the ultimate background of all events on the terrestrial scale, they provide a framework of uneven and peculiar stellar locales, not at all like the uniform, predictable sectors of the Ecliptic Signs. What do these locales in the Constellations reveal about personality and destiny, compared to what the Sign Zodiac reveals? So far (to my knowledge), no one has either posed this question, or explored it to its ultimate implications.

The pages ahead will develop Star Base and demonstrate how it works, right up to its application in the Starchild Cycle. The revelation of the Stellar Zodiac goes far beyond astrology and throws destiny into a new perspective, a star-based orientation with its own special code. To appreciate this enormous advance beyond astrology, it is worthwhile to consider for a moment just what the starless horoscope can tell us, taken on its own terms.

ARIES
Mar. 21 – Apr. 19

An exciting opportunity may be coming your way in the week ahead. Be prepared to act fast. Get advice if necessary, but don't waste any time or you might miss the boat.

Steer clear of neighborhood disputes at this time as minor disagreements may mushroom into major troubles now. Renew contacts with loved ones. Someone close needs your advice.

TAURUS
Apr. 20 – May 20

All signs indicate that your luck is likely to improve dramatically in the coming week. Take advantage of your good fortune by taking some chances, especially with career plans.

Your Taurus qualities of patience and understanding could be important factors in settling a troubling disagreement.

Keep your eye on personal goals and don't let others distract you.

GEMINI
May 21 – June 20

Your capacity for unwavering determination in achieving a goal may be your salvation in the week ahead as new challenges come your way. Don't let frustration stop you.

Your serious side may have you seeking solitude and freedom right now. But there are others in your life who need your support and advice. Make an effort to reach out a helping hand to them.

CANCER
June 21 – July 22

Make a determined effort this week not to become lost in a sea of emotions. Call on your psychic qualities to point the way to calmer waters and help you deal with confusing issues.

Like all Cancerians, you give your love and devotion with no strings attached. Your compassion will pay off if things suddenly go against you, because you have many grateful and supportive friends.

LEO
July 23 – Aug. 22

Leos naturally forge ahead when others falter in fear of the unknown. Use your boldness to help more timid friends accomplish their goals. Their happiness will be your reward.

Stars highlight romance this week for the passionate Leo. Married or single, you stand a good chance of getting some extra loving. Take time out from your social schedule to get some exercise.

VIRGO
Aug. 23 – Sept. 22

Your confident attitude carries the day this week when others freeze in confusion in the face of a dilemma. Ignore those who ridicule your Virgo tendency to be picky and to look for perfection. There's no shame in doing things right or as well as they can be done. Those who make fun may be jealous.

A casual meeting with a stranger could lead to a relationship.

LIBRA
Sept. 23 – Oct. 22

Like most Libras, you sometimes forget to look before you leap. This week, be especially careful to plan your moves. Don't do anything on the spur of the moment if you can help it.

A friend may suffer tragedy in the next few days. Because people look up to you, you may need to offer strength and support.

Take time to delight in small things in the next few days.

SCORPIO
Oct. 23 – Nov. 21

Your Scorpio loyalty may involve you in big problems in the next few days. Use common sense to avoid a bad situation. Don't waste a possible opportunity for financial gain this week. Weigh the pros and cons carefully and get advice from experts.

Quit procrastinating and get to work on projects you've been putting off. Otherwise you'll face a growing number of problems.

SAGITTARIUS
Nov. 22 – Dec. 21

Indulge your Sagittarian love of travel by planning a trip or outing. And remember to bring along a book — this is a good week for undertaking some sort of intellectual project.

A companion may come down with an ailment or minor injury but this person will recover shortly. Forget romance for this week. Your planets say you may encounter trouble with loved ones.

CAPRICORN
Dec. 22 – Jan. 19

Your Capricorn shrewdness may lead you to a financial windfall in the coming week. Be on the lookout for opportunities.

The planets indicate a period of happiness and well-being with regard to family matters. For most Capricorns, this is a period of robust health and lots of energy. Be careful with love, though. Singles should avoid jumping into a new romance.

AQUARIUS
Jan. 20 – Feb. 18

Take advantage of your natural Aquarius imagination and do something creative this week. It's time you taxed your abilities and showed folks what you can do.

Make an effort to strengthen ties with friends and neighbors who haven't been a part of your life lately. But be careful you don't get too involved in an argument between friends or family members.

PISCES
Feb. 19 – Mar. 20

An unusual opportunity may open a door to an exciting new future. Don't be afraid to take a chance to make progress toward goals.

New problems may test your objectivity this week. Keep a positive attitude. You're in control.

Old disputes may result in a new crisis. Be sure you hear both sides of the story before coming to any important decisions.

If your birthday is this week... Mon., October 28 – Sun., November 3

The year ahead promises to be one of the most challenging and rewarding of your life. The keys to success are optimism and perseverance. Set your sights high. Never say die.

You've got everything to gain and the means to get it! New friends will bring an added dimension to your life but are apt to be socially demanding. Plan for quiet time and privacy.

LIVE HOROSCOPE HOTLINE — HEAR WHAT THE FUTURE HOLDS

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Typical Tabloid Columns with Icons

FOUR

ANATOMY OF THE HOROSCOPE

Daily and monthly horoscopes printed in newspapers and magazines in many languages around the world are not horoscopes at all, not in the full sense of the term. They are merely snippets of horoscopic lore, extracts worked out by the professionals according to general formulas based on Sun Sign datelines and planetary transits during the week or month to which the column applies. Typically, each advisory paragraph is identified by an icon and the dateline, as seen on the facing page.

☆ AN INSIDER'S GAME

Among the millions of people who consult the tabloid astrology oracles, who know their Sun Sign, and can recite a few quick-sketch traits, only a few have ever seen a complete horoscope. This consists of a lot more than just the Sun Sign. Truth be told, the horoscope is a dense and complicated entity. Astrology retains its ancient prestige and maintains an aura of mystery today because it always takes an expert to know what's happening in the horoscope. Astrology is an insider's game. It is and always has been an esoteric calling, restricted to an elite. It reaches the general public in a banal, stereotypic form that often borders on the inane. Popular astrology is a recent development that began with the first tabloid advice columns in the 1930s.

I have observed on many occasions how the sight of a horoscope can throw a person into a silent panic - if it happens to be their own horoscope, that is. Here, behold, is a diagram loaded with technical and mystical import. It is supposed to tell you all about yourself, reveal the deepest secrets of your soul and project the outlines of your destiny, and you can't make a word of sense out of it. This is like having your entire life-story from birth to death inscribed in a hieroglyphic cluster of numbers and symbols enclosed in a neat circle. It claims to tell you everything, but you yourself can draw nothing from it. No wonder astrology intimidates people.

The horoscope might be compared to a computer software program. Experts write software, but the programs provided for most consumers are intended to be "user-friendly." The horoscope is also the product of high expertise, the work of insiders who manage hidden codes, but it is far from user-friendly. It may be learned and mastered like any system or informational device, but this demands time and effort far beyond the range of the average person.

Confronted with the precise, fully-detailed horoscope, those accustomed to Sun Sign sound-bytes will be instantly baffled, overwhelmed by the complexity of the device. The horoscope is an intricate encoded puzzle loaded with thousands of inter-nested bytes of astronomical data. The art of reading it requires translating sequences of these bytes into a jargon that describes human behaviour in a way that makes immediate sense. This poses a tough challenge even to old hands in the trade. While the effort required to interpret a horoscope can be long and excruciating, it is not difficult to explain what the horoscope contains. This does not obligate us to attempt a full interpretation of the contents.

Model One showed us the rare sight of the astro*logical* Signs in a genuine astro*nomical* format. Once we set eyes on it, this model clarifies a great deal. Ironically, astronomy and astrology both use the same construction, although the adherents of the two camps remain at odds with each other. Astronomers use the seasonal model to describe the physical mechanism of the earth-sun system without including stars in the model, but in other aspects of routine work they observe and map all the visible features of the heavens and analyse the Constellations, star by star. Unlike astrologers who never look at the sky, astronomers do observe the heavens on a regular basis. They recognise the Star Zodiac *visually* and they refer to the Zodiacal Constellations, unfortunately using the same terms that astrologers use for the Signs. This problem can easily be corrected, as we shall see.

Astrologers ponder the horoscope without ever giving a thought to the stars in the skies. They talk constantly of the Signs and never mention that no one ever has, nor ever will, *see* a Sign. Oblivious to the real-sky vista, they don't need a graphic format to read "the message in the stars." For its infrastructure the Sign Zodiac requires the starless seasonal model and nothing else, so astrologers and their clients go happily on their way and never know what they're missing. Curiously, astrologers whom I have queried, who do happen to know (vaguely) that the Signs are not star-based, admit no guilt about not informing their clients that their science technically excludes the stars. Likewise, I've never encountered a native who, upon seeing their own horoscope in complete detail, was intrigued by the absence of stars.

It is almost as if there is a silent conspiracy around the omission of stars from astrology. Likewise, within the professional world of astrology there is little or no open debate on the conflict of tropical and sidereal systems, and the very existence of this controversy remains unknown to the public at large.

Seeing what the astrological format does not include is essential, as already noted, because it opens the way toward the Zodiac we've lost. We have to look closely at what the horoscope actually shows to go beyond it and see stars.

☆ SIGNS AND HOUSES

Model Two shows the horoscope of Walt Disney, an individual known around the world for his many accomplishments. Quite probably the name "Disney" has a universal recognition value as strong as the word "Zodiac."

Disney's horoscope displays the complete set of components found in every birthchart calculated for the exact minute of birth and the exact place of birth. In the late 19th century, when the current astrological revival got underway, the birthchart was called "the nativity" and the subject was called "the native." These might be handy terms to revive in today's global perspective. We are all "locals" of the global habitat, natives of the planet earth, no matter the race, religion or nationality assigned to us by the circumstances of birth.

Model Two displays no stars and almost no referents to the visible skies. Nevertheless, it obviously holds a lot of hard data. What exactly is all this data supposed to show?

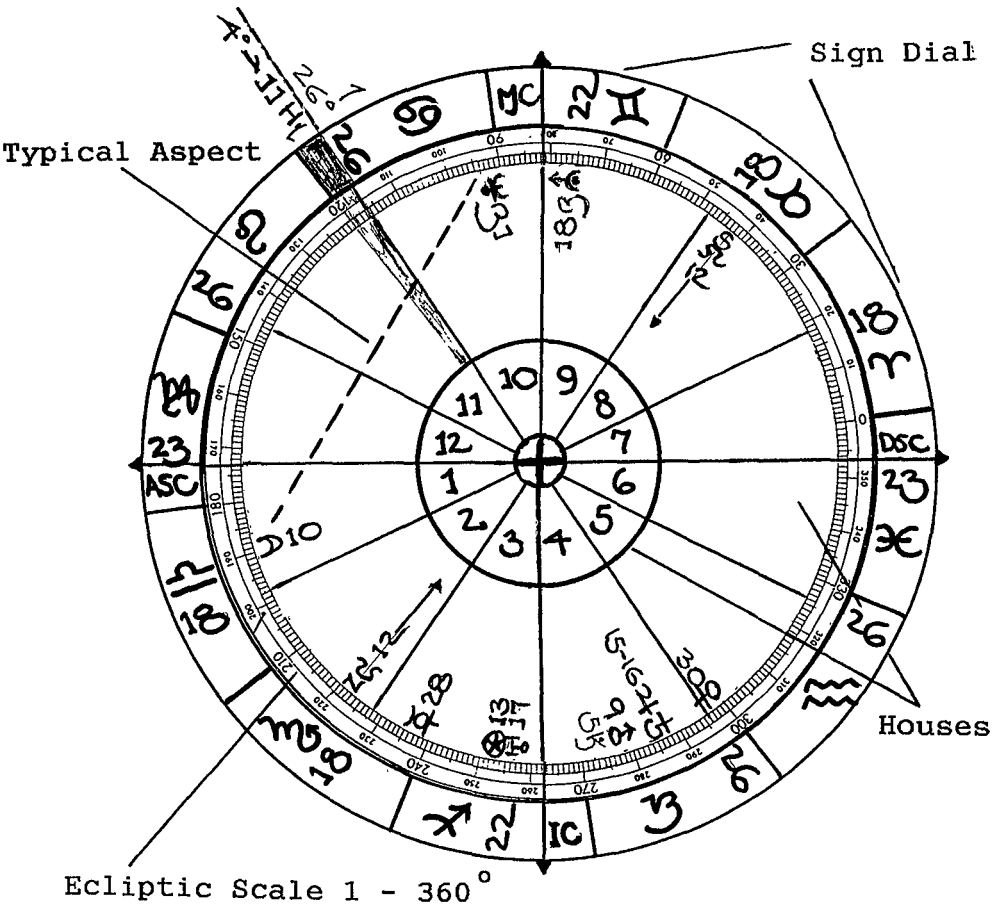
The word horoscope is a compound of the Greek words ***horos***, "hour" and ***skopien***, "to watch, observe." The horoscope is what can be derived from "the observation of the hour." Astrology places great importance on the casting of the horoscope for the exact time (hour and minute) and the exact locale of birth. Observation of the time permits the calculation of the precise degree of the Rising Sign. This is believed to define the individuality of the native. While the Sun will remain in the same degree of a Sign for 24 hours, the degree of the Rising Sign changes on an average of four minutes, following the rotation of the earth.

Technically, the Rising Sign, or Ascendent, occupies the point where the Ecliptic Plane (familiar to us from Model One) cuts across the local horizon of the birthplace to the east. This is the point of sunrise, as seen from the birthplace on the birthday. Since the Ecliptic is never visible, the Ascendent is an abstraction like most of the other components of the horoscope. However, it does identify where the sun rises in the east, so it has some value as a referent to real-sky phenomena: to the sun, but not to the stars. Largely abstract in composition, the horoscope is nevertheless defined as a "map of the heavens at the moment of birth, relative to the place of birth." Add the word "starless" before "heavens" and you've got it right.

There are a dozen or so ways to format a horoscope, but no matter how this is done, it comprises four parts, four basic components:

1. *THE SIGNS*: indicated by the conventional symbols, as listed at the end of Chapter Two. The Sign Zodiac appears as a circle of twelve 30-degree sections, running counterclockwise: Aries ♈ to Taurus ♉ to Gemini ♊, and so on. The calibrated wheel shows the exact degrees within each Sign. This is the outer shell of the horoscope. I call it the 12-Sign Dial.

As we learned from examining Model One, the Signs are vacant sectors, non-observable divisions on a construction that cannot be seen in the sky any more than we can see the world time-zones as we fly across them on a jet. The 12-Sign Dial seen here is identical to the pizza-sliced Ecliptic in Model One. Comparing the



Model Two

Horoscope of Walt Disney.
5th December 1901, 12:30 AM, Chicago, Illinois, USA.

Ascendent (ASC): 23° Virgo ♍ Descendent (DSC): 23° Pisces ♓
Midheaven (MC): 22° Gemini ♊ Nadir (IC): 22° Sagittarius ♐

The horoscope consists of a Sign Dial around the perimeter of a House Wheel, resulting in the Sign/House overlay as determined by the minute of birth. Each planet occupies a Sign and a House simultaneously.
Aspects are angles formed between planets.
The format is earth-centred.

Models makes this obvious. The horoscope rests entirely on the astronomical format.

Every horoscope includes the full spectrum of twelve Signs. An honest, competent, responsible astrologer will always insist that each personality exhibits traits of all twelve. It is misleading to ascribe the Sun Sign with sole and overruling importance. This is simply not so, but pop astrology reinforces the fixation. Technically, the nativity is not biassed to one dominant Sign, for it comprises all twelve Signs, interactively. The entity we call "personality" is a composite of the twelve bands, like a musical chord of combined notes. It is more accurate to say that the Signs describe the components of *all* personalities rather than the typecasting of *a single* personality.

2. *THE HOUSES:* divisions of the space surrounding the birthplace, shown as divisions of a circle enclosed by the calibrated wheel of the 12-Sign Dial. These are also twelve in number, but uneven in extent, due to the difficulties of dividing the space around the earth into static zones. There are over a dozen methods of space-division in astrology, House-systems, as they are called. Most were invented by monks in the Middle Ages, but a few are more recent. All of them, except the equal-House format, carry distortions due to technical problems of spherical geometry. These are the inner chambers of the horoscope, numbered 1 through 12, counterclockwise, as shown.

In Disney's chart, distortions of the Houses are not extreme but they can be detected. The numbers on the 12-Sign Dial indicate how the even Sign-sectors overlay the uneven House-sectors. For example, the 9th House is overlaid by the Signs from 18° Taurus ♉ to 22° Gemini ♊, a total span of 34 degrees. The 12th House is overlaid by the Signs from 26° Leo ♌ to 23° Virgo ♍, a span of 27 degrees. Often these contractions and expansions are more exaggerated, so that we find Houses compressed to 18 degrees or spread out as wide as 45. At some locales, an entire Sign can lie within one House. This is called an intercepted Sign. Distortions like this occur due to variations of space-division at different latitudes (north or south) on the earth. They are faults of the horoscopic model, yet astrologers often attach deep meaning to these Sign/House deviations, as if someone were to read your character from the features of your face as seen in a fun-house mirror.

The exact points where the Signs cross the borders of the Houses are called cusps. Hence astro-lingo like, "Disney has 26° Cancer on the cusp of the 11th." In plain English, this means that in Disney's chart the Signs overlay the Houses so that 1-26 degrees of Cancer occupy House 10, and the remaining four degrees (27-28-29-30) occupy House 11. This is highlighted in Model Two where the 4 degrees of Cancer in the 11th House is shaded.

The Sign/House overlay depends on the exact hour and minute of birth. Considered a matter of high precision, it makes each horoscope unique to its native, right down to the minute - so it is believed. A great deal of significance is imbued in the Sign/House overlay, because the positions of the planets in the Houses are supposed to tell

which areas of life will be specifically effected by cosmic influences streaming from the Signs. Thus, planet-in-Sign tells the way a faculty (planet) will be expressed (Sign), and planet-in-House tells the context of life-activities (House) where it will come to expression. The typical jargon deriving from these principles might be elaborated like this:

"Disney has 26° Cancer on the 11th with the moon, ruler of Cancer, placed in Libra in the 1st House and separating from a square to Neptune on the Midheaven (MC) in the 10th House: so he was destined to become famous in the field of film and animation (Neptune on Midheaven, 10th House), due to enormous personal charm (Libra) and his ability from an early age (1st House) to develop his emotional life (Moon) and his fantasy life (Neptune) harmoniously (Libra again). Gifted with the power to attract a team of supportive friends and collaborators (11th House under Cancer, with a loaded 4th House) and able to avoid the conflict and confusion (square aspect, separating) that usually arises when we fantasise as strongly as we can feel, Disney created an empire based on the principle of entertainment as an instrument of social interaction (Pisces/7th House). Furthermore, because Neptune is in Cancer, the Sign ruled by the Moon, it made Disney able to maintain the emotional content of his childhood (moon, 1st House) into adulthood, and translate it into a whole range of animations (Neptune) to enthral the world at large (10th House).'

This is an example of astrological talk derived from a string of eight bytes of data. As the full horoscope holds around 400,000 such bytes, one can imagine (or perhaps one can't) how dense and elaborate the talk can become. There is informational input for a lot of cosmic jive.

The cusp of the 1st House is identified in all systems as the Rising Sign, or Ascendent: here 23 Virgo ♍; and the cusp of the 7th House, opposite, is the Descendent, marked by the same degree of the opposite Sign: 23° Pisces ♓. These points to the left and right in the horoscope correspond to the lefthand and righthand horizons at the birthplace, seen as one faces south. In this respect, the ASC-DSC polarity of the horoscope does reflect a true observational stance, as noted. The Midheaven (MC) and Nadir (IC) are points on the prime meridian of the birthplace, directly to the south and north. The Midheaven signifies prominence in the external world, as Disney's Neptune indicates, and the Nadir signifies "roots," the hidden origins of personal will.

During twenty-four hours, all the Signs rotate once through all the Houses, clockwise. Each Sign shifts about 4 degrees per minute across the horizon, so the Ascendent is the most closely timed factor in the horoscope. Next is the moon, which moves about 13 degrees per day, a little over two degrees per hour. It occupies a precise degree and minute at birth, more closely time-phased than any of the planets. The sun appears to move one degree a day, due to the motion of the earth along its orbital path at a speed of 18 miles per second. The triad of sun-moon-ascendent has always been viewed as the foundation stone of chart analysis. It can readily be equated to many trinities, such as body (Moon), soul (Ascendent) and spirit (Sun), and so forth.

☆ Planets and Aspects

Broken down into its bare components, the horoscope is not difficult to understand as a structure. In sum, it is the superposition of two wheels, Sign Dial and House Circle, one uniform and the other non-uniform, one mobile and the other stable. It is a snapshot of a moment in time, centred on the birthplace and oriented to cosmic space. It is open to the widespread heavens yet it omits what is actually in the heavens, the background of the visible stars. Hence, it is a tool for star-science (***astro-logos***) without stars.

Instead of stars, the horoscope shows planets. This is the third component:

3. THE PLANETS: the members of our solar system, marked by their conventional symbols. The term "planets" is another astrological miscue, a hangover from ancient jargon based on the Heptad, the archetype of 7. According to ancient thought, there must be seven planets to correspond to a sevenfold model of the cosmos. In fact there are nine planets in the format of the horoscope, one of which is not shown. These are Mercury ☿, Venus ♀, Mars ♂, Jupiter ♃, Saturn ♄, Uranus ♅, Neptune ♆, and Pluto ♇. The 9th planet, implied in the model but not shown, is the earth itself.

The two other celestial bodies in the horoscope were traditionally called the luminaries. These are the moon, ☾, a satellite of the earth (distance: 231,000 miles) and the sun, ☉, a star (distance: 93 million miles). This makes a total of eleven bodies in all: nine planets, including the earth, plus two luminaries. The old cliche about the seven planets goes back to observational astrology. It designated the five planets visible to the naked eye - Mercury, Venus, Mars, Jupiter and Saturn - and the two luminaries, Sun and Moon.

Additional to these eleven factors are the north and south nodes of the moon (☊ and ☋), always opposite each other. In Disney's chart, the north lunar node is in 12° Virgo in the 2nd House and the south lunar node is in 12° Pisces in the 8th House. These mark points where the orbit of the moon crosses the Ecliptic Plane. They are interpreted as points of emotional sensitivity, and sometimes used for tracking karmic patterns from past lives.

Finally, a 14th factor can be added. This is the strange asteroid that circulates between Saturn and Uranus, known as Chiron (KI-ronn), K. It stands at 5° Capricorn, close to Mars in Disney's 4th House. Some astrologers consider Chiron as a critical factor in the nativity, but most ignore it as a minor body of unknown significance. It is generally said to denote special capacities for self-healing and regeneration. It turns out that Chiron factors into the Starchild Cycle, so we'll include it here in the full inventory of the horoscope.

These 14 components represent an enormous field of variables, generating many thousands of astro-bytes, but we ain't seen nothin' yet. There is still the fourth component of the horoscope:

4. THE ASPECTS: angular relations among the planets, as well as angles formed between planets and the Ascendent, the Descendent, Midheaven and Nadir. Some

astrologers even consider aspects to the lunar nodes. How many aspects you find depends on how many aspects you define at the outset. Some astrologers use only six basic angular relations: the conjunction of 0 degrees ☌, the semisquare of 45 degrees ∠, the sextile of 60 degrees ⚹, the square of 90 degrees □, the trine of 120 degrees △, and the opposition of 180 degrees ☍. Others use as many as fourteen, and in the sophisticated Pythagorean system taught by Mark Edmund Jones, the value of each aspect varies according to its "orb" or degree of exactness: so a square of 91 degrees is not read in the same way as a square of 97 degrees. The nuances of the totality of permutations are truly staggering.

As if this were not enough, aspects can also be read as "applying" or "separating," depending on the relative velocities of the bodies involved and the variance of the aspect from exactness. For instance, Disney's horoscope has mercury in 28° Scorpio in the 3rd House applying to a sextile (60-degree aspect) to venus in 30° Capricorn in the 5th House. Since mercury normally moves faster than venus, and the angle between the two is two degrees more than the full 60, mercury is said to be applying to the sextile. If mercury has been a bit further on, in 1° Sagittarius, it would have been separating from the sextile.

All this means something quite specific in astrological interpretation. Aspects define the mechanisms of behaviour common to all people: aggression, inhibition, pretending, self-projection, adaptation, will-to-change. How the aspect works depends first upon the planets involved, then upon the nuances taken into account (orbs, application, separation, and more). Taken in pairs or duos, the planets define psychological complexes by a kind of shorthand. For example, the Venus-Saturn duo defines the complex of social respect. Issues of approval and social acceptation can take various forms in life, of course, but they are important to everyone, one way or another. With Venus in aspect to Saturn, the basic issue is always the same, but it permutes according to the angle. Venus conjunct saturn reads out as one version of social approval, Venus square Saturn reads out as another. In the first case, the need to be appreciated (venus) socially is inhibited (conjunction) by guilt (Saturn). In the second case, the same need for appreciation conflicts (square) with the demands of role-playing and social responsibility. One would examine the Venus-Saturn duo closely to interpret the issue of peer pressure in the nativity of a teenager.

This is merely a schematic reading, however, for Sign and House positions also have to be considered. Venus in Scorpio in the 4th House square Saturn in Aquarius in the 7th House reflects a different learning situation ("karma") than does Venus in Gemini in the 12th House square to saturn in Virgo in the 3rd House.

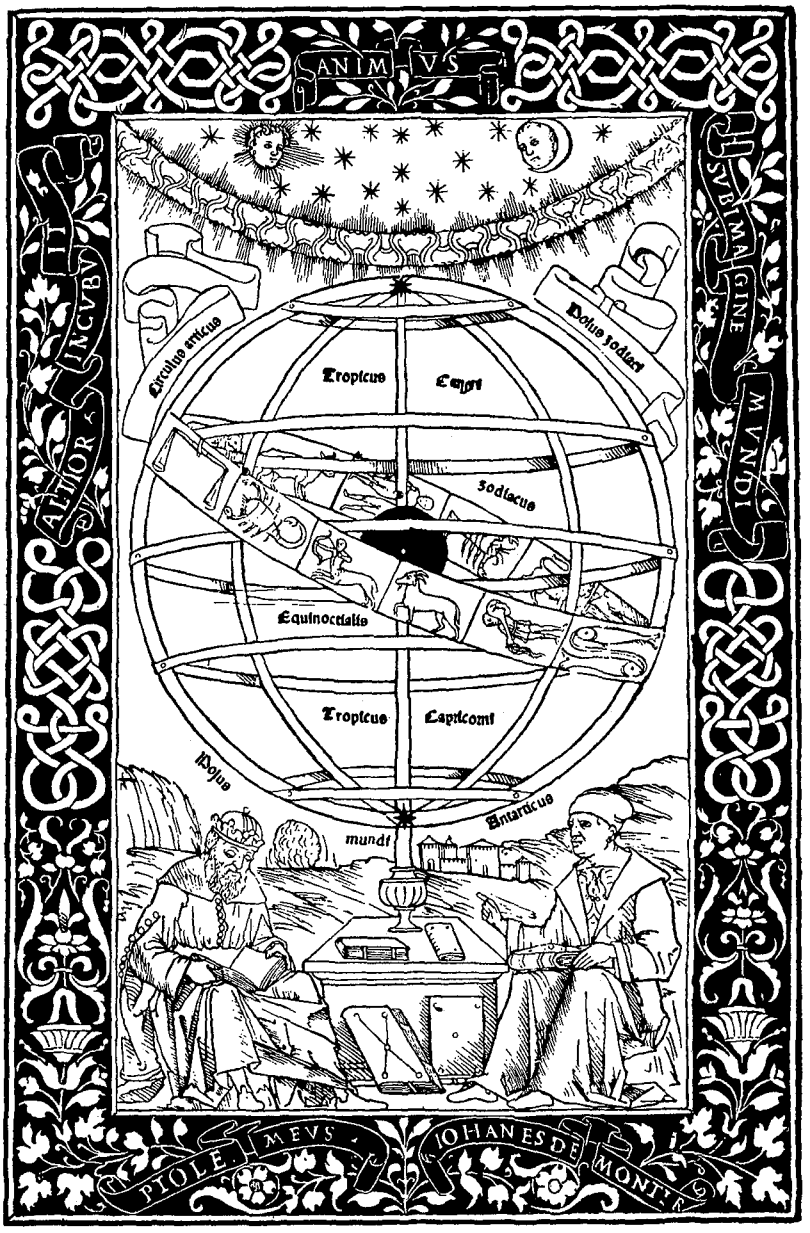
In all there are 45 duos or aspect-pairs, taking the seven planets and two luminaries, a total of nine entities considered in aspect to each other. Forty-five is the sum of 9 + 8 + 7, down the line. Since aspects from the sun to mercury and venus are limited to two angles (because these planets are never far from the sun), there are 43 duos that can each make at least 7 aspects: 7 X 43 = 301. So, the 45 primary karma-complexes can permutate into at least 300 variations. Needless to say, there is plenty of karma to go around.

All in all, horoscopic permutations run into the hundreds of thousands, so the work of the astrologer consists largely in extracting the most meaningful factors from a huge array of data. The truly accomplished work is pure distillation. Unless the astrologer can make clear-cut selections and match them closely to the personal history of the native, there is a huge risk of chaos. To fake it, some astrologers will resort to "anything goes" and use the birthchart as a mere pretext to say whatever sounds good, intuitively. Astrology can never be an exact science because there is enormous latitude on what the technicalities mean. There is no universal agreement on what issues are denoted by the planet-aspect pairs like venus-saturn, venus-moon, mars-uranus, mars-sun, mars-pluto, and the 39 others. Not only do we have over 300 karmic permutations with seven aspects, but every astrologer will have his or her own slant on how the primary duos ought to be read. Like ancient Babylon and modern Hollywood, astrology suffers badly from the sins of excess.

So much for the anatomy of the horoscope. As with human anatomy, the components are the same for all natives. Astrological theory states that all the factors combine in a unique way in each chart cast for an individual born at an exact time and a certain place. This gives the impression of a complex coded design that records a life-pattern unique to each individual. This in turn implies a destiny unlike any others. The high complexity of the horoscope makes all these assumptions extremely convincing... but wait a second. There is so much sheer data in the horoscope, all of it densely charged with psychological implications, that it captures all our attention and makes us overlook what is not there. Turning again to Disney's chart, we need to ask:

If this were my horoscope, what would I be missing?

The answer is simple. All that remains to be done is add the stars.



FRONTISPIECE TO THE EPITOME OF PTOLEMY'S ALMAGEST
By Johannes Müller (Regiomontanus), Venice, 1496

This typical version of an "armillary sphere" or banded sphere shows the images of the Zodiac on an abstract field, as mere decor for a starless model. The real-star world has been removed, detached to somewhere "above". Established by Greek astronomers around 600 BCE, the spherical model of the skies demonstrates the occlusion of the real-sky pictorial Zodiac and the substitution of the astrological icons called ARIES, TAURUS, GEMINI, etc.

FIVE

SEEING STARS

So far we have established that astrology is not wrong in locating the sun, moon and planets in the Signs, but the Signs are wrongly conceived as stellar locales. The Signs cannot be seen under any conditions, any more than global time-zones can be seen when we fly through them on a jet. Since we never see the Signs, we are left to picture them as star-patterns without ever having the visual evidence to contradict our illusion. The error is reinforced each time we scan an astrological column and see the little icons for Taurus, Gemini, Cancer and the other Signs, for we instantly assume that these images correspond to certain star-patterns where the sun is found on the dates given.

Adding to this confusion, astronomers use the Greco-Latin names for the astrological Signs to identify the visible star-patterns, the Constellations of the real-sky Zodiac. One set of terms covers both Signs and Constellations. This means that if you are interested in astrology and you go out to look at the stars with a friend who pursues amateur astronomy, the friend might point out the Constellation of Gemini and, if you happen to be a Gemini, you will imagine that the sun was placed in that Constellation when you were born. You will gaze at the composite stars of Gemini and fondly reflect on how they represent your link to the cosmos, when in reality the sun at your birth (May 22 - June 21) was nowhere to be found among those stars.

This confusion arises from the factor of non-observability: the Sun Sign Blindspot. Throughout the year, the Constellations one by one are concealed by the passage of the sun. At the same time, on every clear night some Constellations remain visible. Different Constellations are observable in different seasons, depending on the cyclic passage of the sun (i.e., the passage of the earth around the sun). The real-sky Zodiac is an awesome spectacle of nature, right there in the realm of the physical senses. It is always present, day and night, unchanging through eons of time. The Constellations form a monumental vista, far more enduring than fabled monuments and megalithic sites. The oldest ruins in the world are not on earth. They are in the sky.

☆ The Real-Sky Vista

In 1930 the International Astronomical Union, the group responsible for the rules, terms and conventions used by astronomers worldwide, formally adopted a set of boundaries for the limits of all known star-patterns. In the celestial sphere, 88 Constellations are officially recognised. 48 of these, described in ancient sources from numerous cultures, are called the Ptolemaic group, after the astronomer, Claudius Ptolemy, who catalogued them in his manual, the ***Syntaxis***, around 140 CE. The remaining 40 are of later origins, most of them having been invented off the cuff by stellographers (starchart-makers) who designed astronomical maps for navigation during the era of European exploration of the southern hemisphere, after the Renaissance. Almost all of these latter-day Constellations are unsupported by mythological references. They lie in the southern skies, visible mainly from locales below the equator.

Out of the total inventory of 88 Constellations, the IAU recognises thirteen which lie along the Ecliptic, the orbital track of the earth. This region borders about eight degrees on both sides. It is the zone of the planetary orbits, the annual transit of the sun and the monthly transit of the moon. The term Zodiac applies exclusively to this cross-section of the heavens, a band some sixteen degrees wide. Other Constellations above or below this region are called extra-Ecliptic. In Star Base the boundaries of the Zodiacal Constellations are carefully observed, following the guidelines of the IAU.

Retrieving the Star Zodiac that disappeared behind the Sign Zodiac is easy. The starcharts used by both amateur and professional astronomers display it for all to see. Each of the Zodiacal Constellations is widely described in sacred texts and myths. Often the composite stars are minutely noted by name and identified with mythological characters or events. These star-patterns have been subject to intense fascination since the childhood of our species. As the background of the moon's transits and the cycles of the naked-eye planets, they were imagined as a kind of celestial media display. Our ancestors all over the world were avid stargazers, not merely for diversion but for survival. There is a popular bias that associates ancient skywatching with visions of bearded priests atop temple observatories beneath the clear desert air of Egypt and Mesopotamia. In fact, the origins of the Zodiac are more likely to have been nautical. In the South Seas, the natives who plied the vast expanses of the ocean in their outriggers had to have a profound familiarity with rising and setting star-patterns for the purpose of navigation. Today celestial navigation is still used by cargo and passenger ships that traverse the oceans of the world.

The band of thirteen Ecliptic Constellations can be rendered in various ways in a two-dimensional format. Model Three is one version, borrowed from **Astrophysical Directions** by Michael Erlewine.

The flat projection is continuous, right to left, shown here in two panels. In the upper panel, the northern arch of the Ecliptic spreads from the point V (Vernal Point: spring equinox) through the point S (summer solstice) to the point A (autumn or fall

equinox). This follows precisely the format of the Ecliptic Plane in Model One. The difference is, Model One identifies the even sectors of the Ecliptic by the Sign-symbols, while Model Three divides the Ecliptic into 10-degree sections, the way astronomers do. The Sign Aries comprises the first three 10- degree units, Taurus the second three, and so on. Here Taurus ♉ is marked for special emphasis. As we easily see, the deep-space background beyond Taurus does not contain many notable stars close to the Ecliptic rim. The Constellation of Aries, the Ram, is distinguished by the way it stands totally above the Ecliptic, with the head of the massive Constellation of Cetus, the Sea Monster, directly below it. Aries is unique among the Zodiac figures due to its aloof detachment. All the other Constellations have some composite stars that do touch the rimline of the Ecliptic.

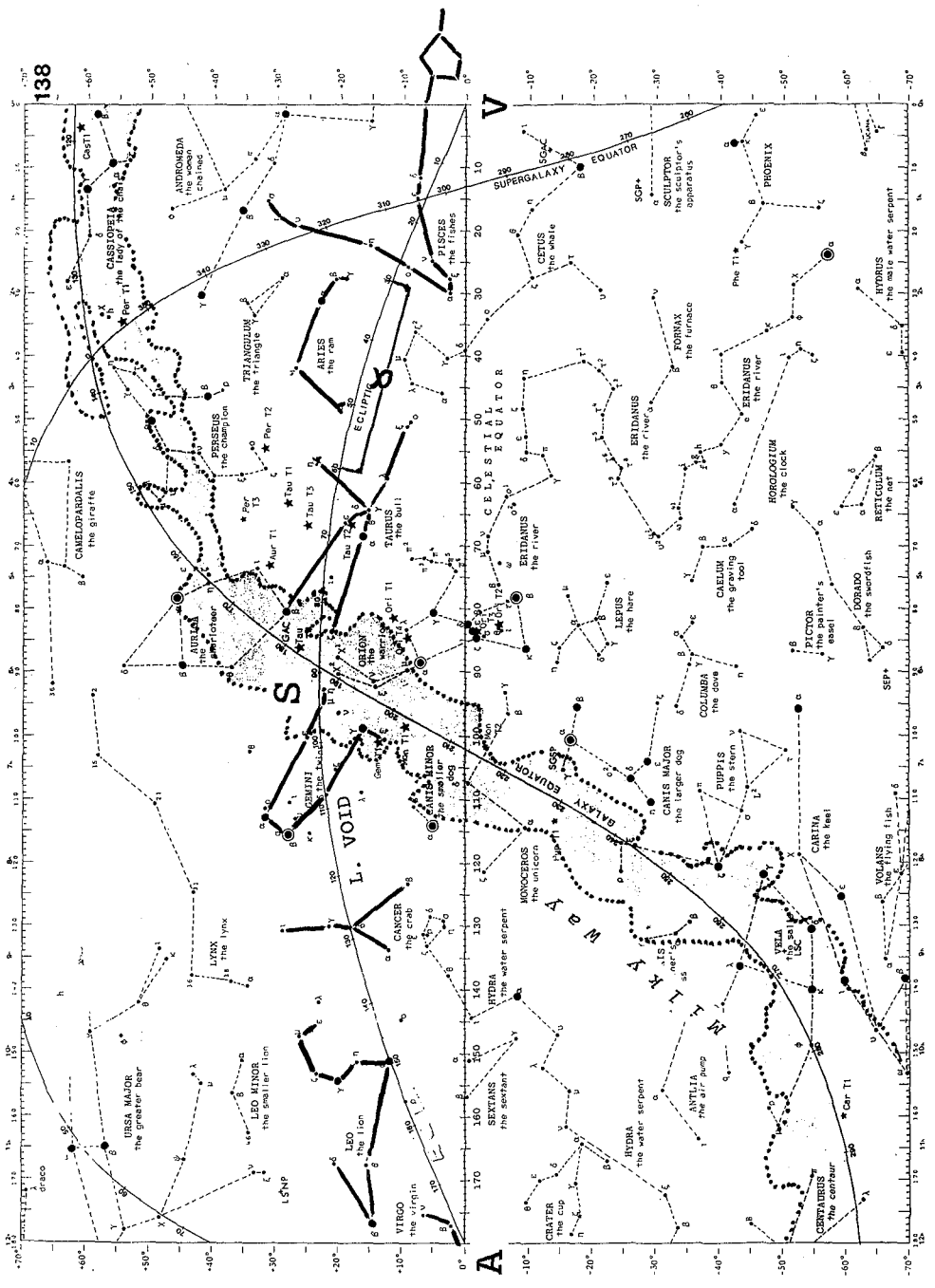
Beyond the 30-degree slices of the Ecliptic equated to the astrological Signs lies the stellar dimension which astrologers ignore. Beyond the Sign Taurus lie all the stars of Aries, the Ram, and some of Taurus, the Bull. There is obviously no simple and straightforward correlation between Signs and Constellations. At 60° of Ecliptic longitude (= the 30th degree of the Sign Taurus), just above the rim of the Ecliptic, we see the Pleiades, known as the Seven Sisters. This is an open cluster of stars widely noted in mythology and folklore from all ages. It is captivatingly beautiful to the naked eye. If you were born with the sun, moon or planets in 30° of the Sign Taurus, you have a huge mythological clue embedded in your destiny, but it will be completely overlooked by astrology. The same applies for all the rest of the rich celestial decor beyond the Ecliptic rim.

Point V, we recall, is the Vernal equinox, the position of the sun on the first day of spring. We see clearly that the sun on that day is located in the Constellation called Pisces. Due to the necessity of splitting the model into two sections, part of this Constellation is seen in the upper panel, on the right, and the other part in the lower panel, on the left.

Model Three demonstrates how the Stellar Zodiac is a set of visible Constellations *sighted along the rim of the Ecliptic*, although they lie far beyond it. The Signs are divisions *OF* the Ecliptic, *ON* the Ecliptic, so they ought to be called Ecliptic Signs but not Zodiacal Signs. Astronomers know the astrological Signs are sectors of the Ecliptic, but never refer to them as such. They calibrate the Ecliptic from 1 to 360. The upper panel runs from 1 to 180 and the lower panel from 181 to 360. Running horizontally across the model is the Celestial Equator, also calibrated by degrees.

Model Three displays the thirteen Constellations by heavy lines corresponding to their "signatures," the view-lines used to identify them. The members of the genuine Stellar Zodiac are obviously irregular in extent and uneven in proportion to each other. Some of them stretch beyond the eight-degree margins, either to the north or south, but they are still identified as Ecliptic-crossing formations, rather than extra-Ecliptic. Aries and Cancer are small compositions, while Aquarius and Pisces are large, sprawling ones. And so on, for there are many eye-catching variations in the real-sky panorama of the Zodiac.

Model Three includes the Milky Way as a shaded area, although in reality it is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S
V
A
CELESTIAL EQUATOR
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GALACTIC EQUATOR
SUPERGALAXY EQUATOR
L. VOID
Milky Way
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ANDROMEDA
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ARIES
PISCES
CAMELOPARDALIS
AURIGA
TAURUS
ORION
GEMINI
CANIS MINOR
LYNX
CANCER
LEO
LEO MINOR
URSA MAJOR
VIRGO
CETUS
ERIDANUS
FORNAX
SCULPTOR
PHOENIX
HOROLOGIUM
RETICULUM
HYDRUS
LEPUS
CAELUM
COLUMBA
PICTOR
DORADO
PUPPIS
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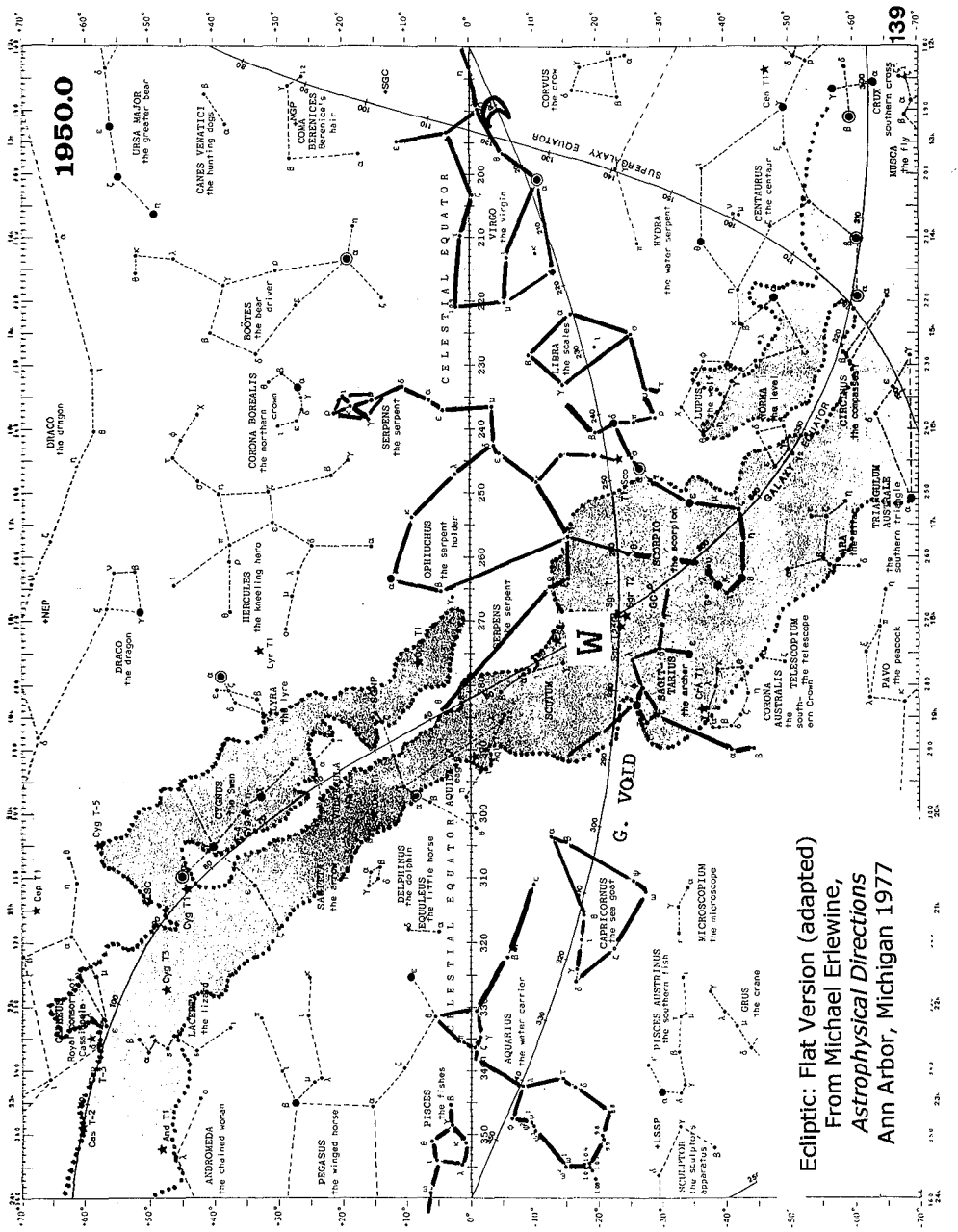
CARINA
VOLANS
VELA
HYDRA
SEXTANS
ANTLIA
CRATER
CENTAURUS

Model Three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CELESTIAL EQUATOR
SUPERGALAXY EQUATOR
GALACTIC EQUATOR
G. VOID
URSA MAJOR the greater bear
CANES VENATICI the hunting dogs
COMA BERENICES Berenice's hair
BOOTES the bear driver
CORONA BOREALIS the northern crown
HERCULES the kneeling hero
LYRA the lyre
CYGNUS the Swan
DRACO the dragon
CEPHEUS
CASSIOPEIA
ANDROMEDA the chained woman
PEGASUS the winged horse
PISCES the fishes
AQUARIUS the water carrier
CAPRICORNUS the sea goat
DELPHINUS the dolphin
EQUULEUS the little horse
SAGITTA the arrow
AQUILA the eagle
OPHIUCHUS the serpent holder
SERPENS the serpent
SCORPIUS
SCORPIO the scorpion
LIBRA the scales
VIRGO the virgin
CORVUS the crow
HYDRA the water serpent
CENTAURUS the centaur
LUPUS the wolf
CORONA the level
CIRCINUS the compasses
TRIANGULUM AUSTRALE the southern triangle
ARA the altar
CRUX the southern cross
MUSCA the fly
CORONA AUSTRALIS the southern crown
TELESCOPIUM the telescope
PAVO the peacock
INDUS the Indian
GRUS the crane
MICROSCOPIUM the microscope
PISCES AUSTRINUS the southern fish
SCULPTOR the Sculptor's apparatus
Ecliptic: Flat Version (adapted)
From Michael Erlewine,
Astrophysical Directions
Ann Arbor, Michigan 1977

brighter than the regions around it. This is the visual effect produced by the stars concentrated in the wafer-thin galactic arm we inhabit. The Milky Way intersects the Ecliptic at two points, touching the Zodiac. In the current age, the sun at the summer solstice (S) stands at the feet of Gemini, deep in the Milky Way, and at winter solstice (W) between Sagittarius and Scorpio, also deep in the densely populated region of the galactic arm. Our solar system is located in the third of the four spiral arms of our galaxy, counting outward. Looking toward Sagittarius, we are looking in the direction of the galactic centre.

Each Constellation has a Greco-Latin name identical to those astrologers use for the Signs, but it is easy enough to assign the Constellations their own set of names. We'll do this just ahead, but there is one more visual conversion to accomplish before we start to name what we're seeing.

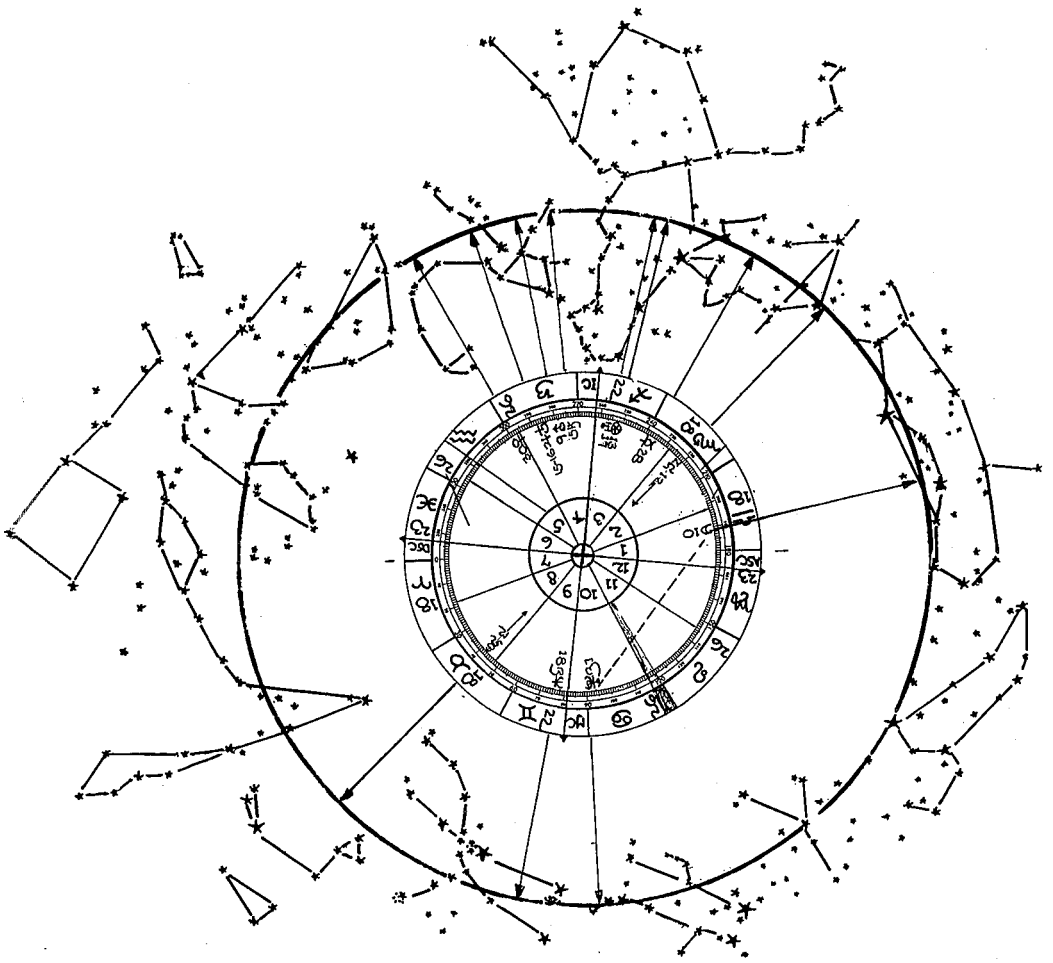
☆ Stars on the Rimsite

Seeing the stars along the Ecliptic rim is one small step away from seeing them around the perimeter of the horoscope. In the real-sky panorama, all is visible, all is observable. Model Three will work as a field guide for naked-eye viewing, while the horoscope in Model Two is useless for such a purpose. True, some planets in Disney's chart (as in everyone's) can be seen by the naked eye under the right conditions, but they can never be seen in the Signs where they are located. They can only be seen against the background of the Constellations. For instance, Disney's moon in 10° of the Sign Libra would have actually appeared in the Constellation of Virgo, the Virgin. A crescent moon is inserted at that locale on the righthand side of the lower panel. By contrast to the bland astrological notation, moon in the 10th degree of Libra, the stellar locale is graphic and poetic: moon in the upper body of the Virgin.

Adding the full panorama of the Star Zodiac to the horoscope requires a circular format. This can be devised by bending the flat sequence into a closed circle. The circular projection accurately retains all star-positions relative to the wafer-thin rim of the Ecliptic, so I call it the Rimsite Array. Model Four shows the Array around Disney's nativity with the full format of Signs/Houses/Planets. It includes sightlines from the hub of the horoscope out to the stars so that we see each element transposed directly into a stellar locale on the Ecliptic rim. This is conversion to Star Base.

The technical effect here is rather startling, and the mind requires a little time to adjust. The Star Zodiac is a graphic revelation whose initial impact can be disorienting. This certainly happens in the learning stage of naked-eye observation, out there under the black vault of the heavens. The Rimsite Array instantly impacts the mind with a dimensional shift. This is a minor effect compared to the jolt of this spectacle seen under the vast reaches of the night sky, but it is akin to it. The Star Zodiac is an awesome presence. And this is not even the entire sky, but just a selection of 13 Constellations out of the total 88.

At first sight, the panorama of background stars looks odd and disorderly. Time and time again, I have been struck by the resemblance of the Rimsite Array to the



Model Four
Nativity of Walt Disney, converted to Star Base

The horoscope is kept intact at centre. The 12-Sign Dial is aligned to the Zodiacal vista of 13 Constellations, marked by their traditional viewlines.

Each of the 14 components of the horoscope has been plotted on a sightline from the centre of the horoscope out to the Stellar limits. This relocates everything in a star-based format. All star-positions are exact within the circular projection.

groundplan of a megalithic site like Stonehenge. We may imagine that the structure is partially ruined, some stones having been removed or shifted out of place, leaving considerable gaps along the Ecliptic rim. Other Constellations which sprawl far off the rim suggest sighting stones or lateral arms such as one sees at megalithic sites like Callanish in the Hebrides, or medicine wheels in the northern Rockies. The oldest ruins in the world are like a Stonehenge in the sky, a Starhenge on the far horizon of time.

This awesome monument sprawls thousands of light-years into the black reaches of outer space. The Constellations are composites of stars located at different distances, yet they unite as standing forms. Each one is distinct and different, each has a character of its own. These star-to-star patterns are not artificial. They arise from direct observation as the eye scans over those brighter stars in any region which the observer's gaze can take in as an ensemble. Consistent stargazing will convince anyone that the Constellations cohere with an uncanny presence.

Immensely deep-set, the Star Zodiac glitters far, far away, light-years beyond the earth-sun system. Perhaps this is another reason why the Constellations have disappeared from astrological practice. Ironically, scientists often refute astrology's claim of cosmic influences with the argument that the stars are far too distant to exert any effect upon human creatures, yet it is not influences from the stars that astrology claims to be interpreting!

Due to the huge dimensional shift involved, converting from the horoscopic format to Star Base can be a humbling experience. The configuration of Disney's nativity is still there, intact with Signs, Houses, planets, all the internal paraphernalia - but at the same time it is blown out of the known limits. Projected into the stars, the "chart of destiny" takes on a more modest look. As long as we remain involved with the starless horoscope in all its complexity, we are tempted to see each person as central to the universe and all-important, especially if that person is us. Every astrologer, speaking in good faith, reinforces this precious pretension. Sun Sign astrology glorifies the personal ego, but Star Base puts the ego in perspective. It is clear from Model Four that Walt Disney, identified by his planetary pattern in the Zodiac, is just another participant in a cosmic order that stretches far, far beyond the realm of personal and egocentric concerns.

The vista of the real-sky Zodiac challenges us to redefine how we see ourselves, both psychologically and culturally. It lures us beyond our usual habits of egotism and encourages a truly cosmic view. Plunged into the larger perspective, we are instantly humbled. The ego is reduced, but at the same moment it is relocated on the horizon of a magnificent vision. There is so much about ourselves we cannot know without seeing how we are engaged by what's beyond us, by the background. The Stellar Zodiac shows, not who we are, each alone and unique, but how we each participate uniquely in a long-range evolutional drama which exceeds us. Star Base introduces the possibility of enlarging our notions of what we are and what we might become if we lived in clear and open response to the whole cosmic environment around us.

SIX

CONVERSION TO STAR BASE

Seeing the real-sky Zodiac generates a shock which can dissolve rapidly into an aftershock as we are left wondering if each person has two horoscopes. Model Four left Disney's horoscope intact, but in full conversion to Star Base it disappears. Except for the planetary pattern, the horoscope is eliminated and something else takes its place. Star Base uses a Zodiac of another dimension, beyond the horoscope, and although this does not cancel out the validity of the horoscope on its own terms, it leaves us wondering what the "something else" might be, and it prompts a series of urgent questions about personality and destiny:

If the Sign-based horoscope reveals the destiny of the individual, what does the Star-based horoscope reveal?

Does the existence of the two distinct Zodiacs mean that everyone has two destinies, one shown by the Signs and another shown by the Constellations?

What happens to my Sun Sign when the sun is transposed from its Sign position into a real-sky locale?

What is the meaning of the moon, moon-nodes and planets projected into the Star Zodiac, contrasted to their usual meanings in the starless frame of the Sign Zodiac?

If there is "something greater" in which I participate, according to the Star-based version of my navitity, what is it?

☆ NAMING THE STAR ZODIAC

These questions will be resolved gradually as the significance of the Star Zodiac emerges, independent of the Sign Zodiac. To maintain the key distinction between Signs and Constellations, we can assign a different set of terms to each sequence, rather than call them by the same names. It works well to retain the Greco-Latin names for the twelve Signs, just as astrologers use them and just as the public is accustomed to seeing them in daily, weekly and monthly advice columns. The Constellations require another terminology, using what might be called the "storybook

names". These refer in a graphic or poetic way to the mythological images seen in the real-sky formations of the Zodiac. Table II gives both sets of names. To contrasting the two Zodiacs, we note the difference between the Ecliptic degrees of each Sign (column 2) and the extent of each Constellation on the Ecliptic (column 4). The well-known astrological symbols are included, but there are no corresponding symbols for the Constellations.

Table II

SIGNS AND CONSTELLATIONS

Col.1 SIGN WITH SYMBOL		*Col.2* ECL	*Col.3* CONSTELLATION	*Col.4* ECL & EXTENT	
Aries	♈	001-030	RAM	031-053	23
Taurus	♉	031-060	BULL	054-090	37
Gemini	♊	061-090	TWINS	091-114	24
.....			Lesser Void	115-121	7
Cancer	♋	091-120	CRAB	122-136	15
Leo	♌	121-150	LION	137-173	37
Virgo	♍	151-180	VIRGIN	174-220	47
Libra	♎	181-210	SCALES	221-239	19
Scorpio	♏	211-240	SCORPION	240-253	14
* No parallel			SNAKETAMER	254-267	14
			Known as "Ophiuchus"		
Sagittarius	♐	241-270	ARCHER	268-289	22
.....			Greater Void	290-302	13
Capricorn	♑	271-300	GOATFISH	303-325	23
Aquarius	♒	301-330	ENKI or EA	326-348	23
			Known as the WATERCARRIER		
Pisces	♓	331-360	FISHES	349-030	42

As the Table shows, the tropical Sign-sectors and the real-sky star-formations do not correlate. They correspond only by association through the terms used: Aries brings to mind the Ram, Taurus brings to mind the Bull, etc. These misconstrued parallels have hidden the real-sky Zodiac for centuries. We have already noted that millions of people are wearing the wrong T-shirts. Well, they may or may not be. Now we see why. A T-shirt that displays the Greco-Latin name and its symbol (column 1) is not misleading. But if it gives the Greco-Latin name with the image of a mythological creature (column 3), it is definitely the wrong T-shirt.

Column 3 lists the story-book names for the "animals" of the real-sky Zodiac: Ram, Bull, Twins and so on. Naming them in this way may seem childish to certain minds, but it follows tradition and serves well to remind us that each Constellation is associated with an actual or imaginary creature. The

Constellations are images in a double sense: they can be seen with the naked eye as star-formations, and they can be pictured with the imagination as mythological forms. They are both visible and imaginal.

Table II clarifies the graphic data in Models Three and Four, our first views of the Zodiacal panorama. Starhenge is vast and irregular, but provisional boundaries can be determined. Column 4 gives the extent of each Constellation relative to the Ecliptic. Composite stars spread away on both sides from the precise rim of the Ecliptic path, but each Constellation can be measured as it spans the Ecliptic. We note how widely the Constellations vary, ranging from a skimpy 15 degrees (the Crab) to a massive 47 degrees (the Virgin). Table II also indicates two gaps in the Zodiacal vista, called the Lesser and Greater Voids, as well as one Constellation for which there is no equivalent Sign.

Considering this summary data, we realise that the siderealist plea to discard the Sun Signs and replace them with a set of Star Signs lurking in the background cannot be right. Only extreme cosmetic surgery would allow us to carve twelve uniform Star Signs out of this panorama. Whatever the Stellar Zodiac can tell us, it is not going to be a mere rehash of Sun Sign astrology in a different guise.

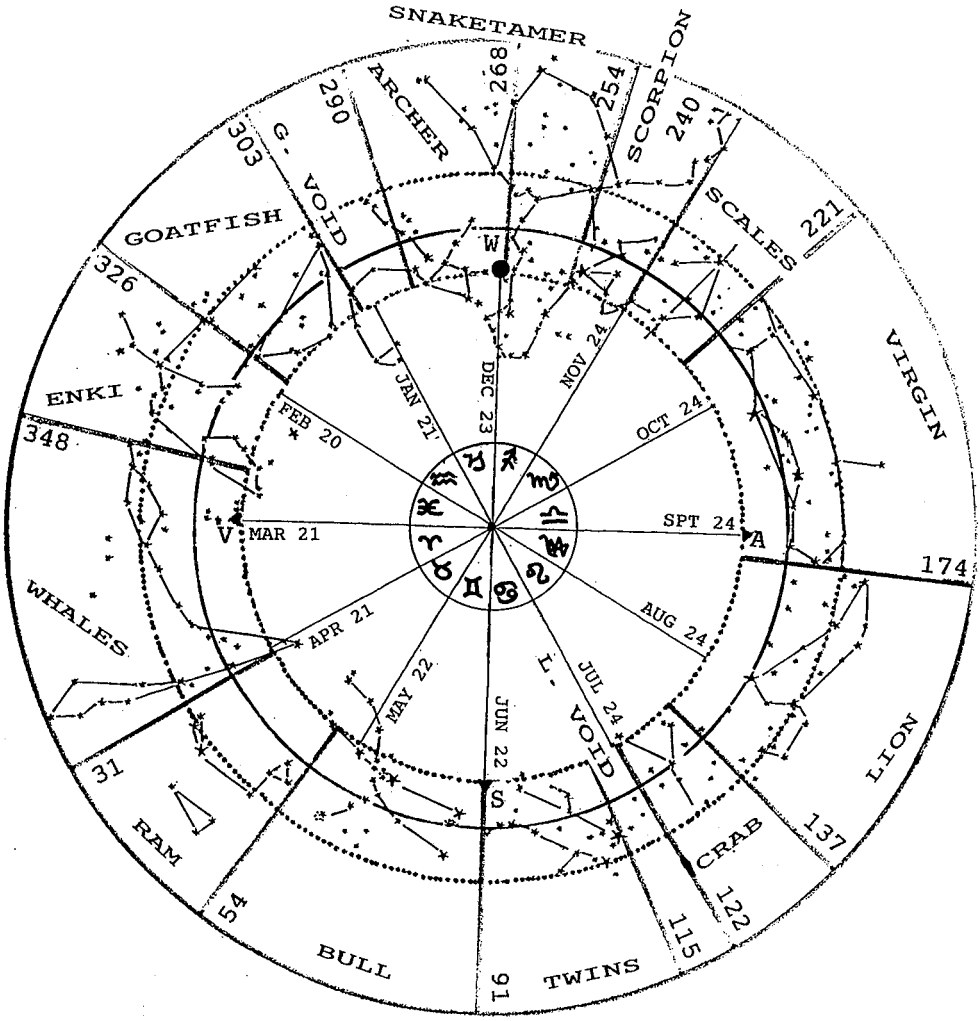
☆ The Zodiacal Dimension

Model Five is a schematic version of the groundplan of Starhenge. It shows the Rimsite Array with details to match Table II. At centre is the Sign Dial with datelines. Constellational boundaries are marked off the Ecliptic scale and each figure is identified by its storybook name. Also shown (dotted lines) are the provisional northern and southern limits of the Ecliptic, about eight to ten degrees on either side. The cyclic movements of the Sun, Moon and planets occur within this band, with the exception of pluto, whose orbit is eccentric. Some of the Constellations conform to these limits, others deviate in a striking way. For example, Archer and Scorpion are "outbounding" toward the south, below the Ecliptic.

As noted in Chapter Two, the Ecliptic is the orbital track traced by the earth as it moves around the sun at an average distance of 93 million miles (1 AU, Astronomical Unit). How far beyond the Ecliptic rim do the Constellations actually lie? A simple analogy gives the answer:

Make the distance from the earth to the sun equivalent to 1 foot. Then the distance from the sun out to the orbit of Pluto, defining the limit of the solar system, will be about 40 feet. A circle with a radius of 40 feet is 80 feet across. Imagine this as a plush green lawn, perfectly circular, surrounded by a neat blue fence. Imagine also that a sundial has been erected at the centre of the lawn. It has a radius of one foot, corresponding to the distance of the Earth from the Sun. Its diameter is two feet. At its centre is a red circle (Sun) and its rim is green (path of the Earth). It is divided into twelve uniform sectors (the tropical Signs).

Now position yourself leaning over the sundial, as if you were looking down on the earth-sun system. You raise your eyes and peer across the lawn, a distance of



Model Five

Rimsite Array with date lines for the Sun Signs, north and south limits of the Ecliptic path (dotted), and extents of the constellations marked on the Ecliptic scale.

The four seasonal points are indicated V S A W as in the previous Models.

forty feet. In the analogy, this is equivalent to standing on the sun and looking 3,750,000,000 (3.75 billion) miles across the solar system, out to the orbit of Pluto at the edge of the system (blue fence).

Now the question is, on this scale of 40 feet to 3.75 billion miles, how far do you have to look beyond the edge to see into the realm of the Zodiac? Well, the nearest naked-eye star lies at about 8.7 light-years, equivalent to 100 miles beyond the forty-foot limit. For the most-distant naked-eye star among the Zodiacal patterns, you would have to look about 4200 light-years, equivalent to 5000 miles beyond the fence.

From 40 feet out to 100 miles and then out to 5000 miles is quite a jump. There is an immense difference in scale from the Signs to the Star Zodiac. This shift of scale provides yet another reason why it is unacceptable just to discard the Sun Signs and adopt a set of Star Signs in their stead. The Star Zodiac does not merely carry a different set of meanings, it takes us into a different dimension of meaning.

☆ That Circle of Animals

The word Zodiac derives from the Greek, ***zodiakos kyklos***, usually translated as "circle or belt of animals." There must be something wrong with this translation, however. It simply does not fit the phenomenon it names. The Star Zodiac is not a naive liquid-crystal display of animal crackers in the sky. A quick scan of the full panorama in Model Five reveals immediately that few of the creatures are animals. To be exact, there are no more than three animals here. Count them: Ram, Bull and Lion. How could the entire circle have been named after only three components?

Continuing the inventory, we find four strictly human figures. Two of these belong to the same constellation: the Twins, Castor and Pollux. The others are Ophiuchus, the Snaketamer, a man wrestling with a serpent, and a woman of formidable proportions, known as the Virgin, whose body spans 47 degrees on the Ecliptic. This makes a total of four human figures, counting the Twins as two.

Next there is a superhuman entity, the Watercarrier. The viewlines indicate the shoulders of a figure with his left arm outstretched and his right arm extended downward, holding an urn or amphora. The form here is human-like, but the mythological sources all assert that the Watercarrier is not a human being but a deity, specifically the Lord of the Southern Ocean, ***Ea*** or ***Enki***, in Sumerian-Babylonian lore. The tally is now three animals, four human figures and a single superhuman entity, or deity.

Then comes the Archer, a hybrid, half-horse, half-man. This is not a human entity pure and simple, neither is it merely a known form of an animal. The Archer is a fantasy-creature, as is the Goatfish, another hybrid consisting of the forebody of a goat with the tail of a fish or dolphin. Neither of these is an "animal" of the class found in nature as we know it. So, the inventory continues with two weird fantasy creatures.

Next comes a crustacean, the Crab, an arachnid, the Scorpion, and a couple of Fishes. Some nautical cultures make out the Fishes to be whales, and I have found it helpful to retain this designation. In that case, they would be warm-blooded creatures, classified as mammals and thus close to being "animals." Crab and Scorpion are

not quite what we call animals. It is difficult to imagine that the ancient Greeks were so poor in their observation of nature that they made no difference between fish, insects and animals. So the inventory continues: a crustacean, and insect and two fish.

Finally, the Zodiac includes one mechanical image, a human-made device, the Balance or Scales.

Now that's quite an odd "circle of animals." Whatever ***zodiakos kyklos*** might originally have meant, it had to be something else. I suggest that "cycle of animations" may be closer to the original sense. The Constellations are ***mythic images***, to borrow a term from Joseph Campbell, a comparative mythologist whose work we will consider in Chapter Fourteen. As such, they are eternal entities whose habitat is human imagination, yet they are supercharged with the power of living creatures. They are animated and animating, for they embody "meaning" as a higher form of vitality.

The diversity of the Zodiacal Images is enormous. No doubt about it, transposing the components of the horoscope into this wild and weird panorama is going to require a major change of mental software. This will take us a long way from the astrological icons. Astrology rests on a set of blind formulas, but here, at last, we can *see* where we're going. Or is it where we're coming from?

Whatever the cerebral computer-code of astrology might be, the "language of the stars" envisioned in the real-sky Zodiac must be a graphic code, a *pictorial text* based on ancient mysterious images that lived in the human mind long before we even knew we had a mind.

— Table III —

"CIRCLE OF ANIMALS"

CATEGORY	NAME	DESCRIPTION, OR VARIANTS
Animal	RAM	Reposing ram (not a goat or a lamb)
	BULL	Leaping bull
	LION	Standing lion
Human	TWINS	Two male figures
	VIRGIN	Standing or kneeling woman, sometimes winged
	SNAKETAMER	Man standing, full-length Serpent writhing in his hands
Deity	WATERCARRIER	Seated deity, holding an urn by his right side
Hybrid	ARCHER	Horseman shooting arrow
	GOATFISH	Goat with a fishtail
Crustacean	CRAB	An ordinary crab
Insect	SCORPION	An ordinary scorpion
Fish	FISHES or WHALES	Connected by a cord
Instrument	SCALES	A crossbeam with two pans hanging on strings
Total	= 15 distinct figures	

SEVEN

PICTURES IN THE DREAMTIME

Starhenge spreads across the sky like the stupendous debris of a vast, dissolving dream. The oldest ruins in the world float above us, and rumour has it the ruins are haunted. Where the eyes see stars, the imagination sees "animations." Just how these images first came to be visualised is an enigma as immense as the star-circle itself. It poses deep and daunting questions impossible to answer until we know more about the formative power of human imagination.

Nevertheless, there are clues. Our forgotten ancestors may have pictured the Constellations in a way that parallels the folk-wisdom of those long-surviving natives, the Australian Aborigines. Heirs to a heritage 40,000 years in the making, these people speak of a dimension called the ***Alcheringa***, the Dreamtime. This is the home of the ancestral spirits, *great magical animals* who performed the acts (usually songs and dances, tricks and hunting tactics) which brought the world as we know it into existence. The Dreamtime was the dawn of creation, long ago, yet it persists into the Now. The dreaming into which we were born continues to dream through us. The cosmic beginning is perpetual within the present moment. This archaic way of thinking situates us in a continuum where all moments of past, present and future are internested, fractally merged.

Starhenge may be a remnant of the Dreamtime, flickering like an immense instrument panel that continues to display readings long after the technology behind it has been dismantled, or wrecked. According to the current scientific myth, the composite stars are said to be visible to us when are eyes are touched by light which has travelled hundreds or thousands of years to reach earth. The star Aldebaran, marking the eye of the Bull, stands at 68 light-years *back in time*. Can we not say that it shines on us out of the Dreamtime, the ancestral Past? It *is* literally true (for what it's worth) that the Constellations formed by stars situated light-years in the past are phantom images, cosmic afterimages. Could they be something like memory-pictures that carry a record of all the experiences our species has undergone since its beginning?

When we see the Zodiac now, there may be another kind of seeing at work behind our eyes: the ancestral spirit looking through us as if we were a lens. It sees from the far past into the far future. We, acting as a lens, cannot see what is being seen through us. However, the radiance of those far-scattered lights casts a faint reflection on the lens (as a scene may be reflected off the lenses of a pair of spectacles) and so we do see something - the faint, starry outlines of the Constellations.

Another indigenous people, the Bushmen of the Kalahari, say "There is a dream dreaming us," and Celtic mythology contains many tales referring to ***Tir-na-Nog***, the Otherworld, and ***Avalennau***, the "Apple-land" (Avalon). This is not an-other world conceived as a domain beyond the world we know. It is not an inaccessible realm, transmundane, as Christian heaven is said to be. Rather, it is with-and-in this world. It *is* this world seen otherwise. Dreamtime and Otherworld are present in the ordinary world but the band-limits of the human mind and senses do not normally permit us to detect them. Certain conditions may precipitate a shift and then an interface opens between the two realms, This and the Other. As we shall see, the possibility of a Dreamtime shift occurs in the progression of the Starchild Cycle.

☆ DENDERA TO DURER

The Signs cannot be pictured, but the Constellations must be. The way one does this visualisation in naked-eye observation of the night sky is a personal choice, coloured by the faculties of the observer. The way to do it working with a graphic model is based on precedent. We inherit various versions of the imagined form of the Constellations by way of celestial maps and descriptive poems from many races and cultures. As a visual artifact, the Star Zodiac has been evolved by countless generations, going well back into prehistorical times. Diverse traditions have contributed to this process, each in their own way. History has left us many examples in textual form as well as in visual form, treasures of art and archeology from the cultures of all races.

To picture the Zodiac requires, first, that we remember and revive how it has previously been pictured, and second, that we choose a style compatible with the mentality of our time.

Through thirty years of collecting images of the Zodiac from different epochs and cultures around the world, I have encountered dozens of variants of each Constellation. Most of these survive as fragments but there are complete sets of the Stellar Zodiac with the full spread of thirteen images. Out of all these sets, two are outstanding as prototypes for all later graphic versions or mind's-eye visualisations.

Clay tablets surviving from Babylon around 2200 BCE refer to the zodiac as ***harran-il-Shamash***, "wheel of the Sun-god." The ancients knew the Stellar Zodiac to consist of those Constellations on the path of the sun, even though these formations are rendered invisible when the sun is transiting them. However, the solar Zodiac seems to have been preceded by an earlier (much earlier) lunar version. Lunar observational astronomy was developed over thousands of years to a high degree of precision. In Babylon, Egypt, India and China alike, most UR-Zodiacs reveal a lunar

structure, for it was customary to observe the moon's transit through the Constellations night after night. Although the moon as it waxes acquires a pearly aura that obscures the stars around it, its power is not so blinding that it prevents the careful observer from tracing its course as it enters and leaves each of the thirteen Constellations in the course of 28 days. Ancient astronomy and astrology were born as twin sciences, and both were rooted in direct observation.

Paleolithic cave art, sacred texts, star calendars, royal seals, cuneiform tablets, sculptures and engravings - all bear evidence of a shapeshifting Zodiac. Some rough early versions have seven Constellations, others have eighteen. Apparently, the Zodiac went through periods of chaotic flux. The sequence we know has evolved slowly and erratically over at least 6,000 years.

A Middle Eastern artifact, the Dilbat tablet (dated around 500 BCE), lists twelve months, each with its specific marking star. This shows the tendency to adopt the thirteen-phase Zodiac to a twelve-month model to use for seasonal rites and agricultural planning (which went together). Even so, all thirteen observable Constellations continue to be marked and inscribed in the calendric texts composed by the priest-astronomers who faithfully guarded the sacred vigils of stargazing. Because they predate the Greco-Latin Zodiac in the tropical format, these texts consistently cite the storybook names we have adopted. For instance, among the Babylonians, the marking star for the eighth month (Goatfish) was ***Uz***, "goat." The name for the Virgin was ***Belit***, "Great Lady"; for the Snaketamer ***Sagimu***, "Prince of the Serpent." There are many variations of these names (often punned) in the Babylonian, Akkadian and Sumerian starlists. In every case they refer to distinct stars and star-formations that were visually observed rather than mentally constructed.

Not until the era of Claudius Ptolemy, an astronomer-astrologer working around 150 CE, did the observable Star Zodiac fall into oblivion, displaced by the Sign Zodiac. Ptolemy's work, the **Tetrabiblos**, remains today one of the cornerstones of astrological theory. It is a crossover work of unique importance, because it contains both a full inventory of the Constellations and a coherent theory of the Signs. Ptolemy emphatically favours the Ecliptic-Equatorial framework, and he writes about the Signs as if they were charged fields rather than mere vacant sectors of a model.

Just before the changeover to the Christian Era, three hundred years before Ptolemy, the Star Zodiac was consolidated in a magnificent artifact known as the Dendera Zodiac. Discovered in Egypt in 1798 by one of Napoleon's generals, this flat circular design, about 8 feet in diameter, was originally mounted on the ceiling of a temple. Although the date of its final construction is rather late, the Zodiac at Dendera refers back to far more ancient times, possibly as early as 4500 BCE.

The word "temple," related to the Latin tempus, "time," literally means "timesite." A temple like Dendera, decorated with astronomically precise images of the Zodiac, would have been a timesite used both for sacred rituals and scientific observations. The result of millennia of constant and careful skywatching, Dendera preserves the original Star Zodiac as a kind of fossil. The Constellations engraved by Egyptian artists show the Greco-Latin influence of the Hellenistic period. Nevertheless, all the

Dendera

The central section of the planisphere with Zodiacal Constellations shaded. The rimline of the Ecliptic has been added. Its centrepoint (North Ecliptic Pole) is located in the breast of the Hippopotamus Goddess who represents the circumpolar Constellation, Draco.

Most of the Zodiacal images are positioned on the Ecliptic rim as they are observed, but some are offset, especially the Crab and the Scales.

The sequence is reversed, running clockwise, yet it corresponds closely to how they can be observed: Twins to the left of the Bull, and so on.

Durer

Durer's sequence, beginning with the Ram at the top, runs counterclockwise, opposite the observed order seen in Model Five. The figures are inverted, drawn as if viewed from outside, because Durer copied them off a globe. Thus, Virgin, Snaketamer, Twins and Waterbearer are shown as seen from behind, from the outside, looking in.

Exercising artistic license, Durer makes the Crab into the Lobster. Star-positions are meticulously inscribed, but not always accurately. The empty space between the Archer and the Goatfish is obvious. The Snaketamer strides along the Ecliptic like a tightrope walker.

original and authentic elements of Egyptian cosmology are intact and vividly displayed. Dendera is a precious artifact in evidence of the observation-based Zodiacs that flourished before the sleek astrological models which ignore the real-sky vista and reduce the celestial "animals" to icons arranged in twelve neat slots.

The second full set of Zodiacal Images of outstanding importance is a woodcut dating from 1520. The German artist, Albrecht Dürer, working closely with an astronomer to ensure the accuracy of his star-positions, produced a full set of Ecliptic and Extra-Ecliptic figures destined to be copied by many people. In the jargon of the Computer Age, we would say that Dürer "reformatted" a number of earlier versions into a set of images stylized for the mentality of his time. His fix has proved to be extremely durable. Today, almost all images of the Zodiacal creatures in stellar atlases, on greeting cards, logos, posters, calendars and jewellery, derive in one way or another from his prototypes.

☆ THE 13TH CONSTELLATION

From Dendera to Durer is one great leap, and then into our time, there is another; yet the formal and graphic identity of the Stellar Zodiac remains intact. The rediscovery of the pictorial display of the real-sky Zodiac, hidden so long behind the rubber-stamp icons of the 12-Sign format, is sure to produce a few shocks. In itself, the shift from the neat, reliable 12 to the erratic 13 is quite startling. Not only are the Zodiacal Images uneven in extent, but there is an uneven number of them.

At this point frowns of doubt and disapproval, if not some loud screams of protest, can be expected from those in the astrological gallery who base their careers and, most likely, their worldviews, on the reliability of the old twelve-valve Model T (for tropical). Beyond the formatting shift, there may be a major ideological battle on the horizon. Radical scholar Stan Gooch, writing in his **Cities of Dreams** (1989), makes a rare persuasive case for the 13 mystique. Drawing on solid anthropological clues, he retrieves the forbidden lore of sorcery and invokes the intricate wonders of the Dark, lefthandedness, spiders and thirteens in many guises. According to Gooch, the archaic Zodiac goes back to the Neanderthal version of ***homo sapiens***, said to have been displaced by the Cro-magnon upgrade (Stone Age Yuppie?) around 35,000 BCE. Gooch is the only source I know to have come across a stone engraving of an intact 13-phase Zodiac earlier than 2000 BCE. It derives from the so-called "Mound Builders," a culture of North American Indians whose traces have been excavated in Arkansas.

The comparison of the Star Zodiac to a megalithic stone circle is more than a clever play on words. Like Stonehenge and other less-known sites, Starhenge appears at first to be in a state of ruin, or partial disarray. Models Four and Five reveal how some of the composite stars are scattered quite a distance from the Ecliptic rim. As noted above, stars in the outbounding figures resemble the scattered or displaced stones one finds at megalithic circles like Stonehenge, Long Meg and Callanish. Often it turns out these the stones are intentionally outset as sighting devices. Likewise,

close analysis of the design-features of Starhenge confirms that stars in the outbounding figures hold directional clues essential to the entire structure. They serve to orient the inner circle to extra-Ecliptic regions. Starhenge appears to be a high-tech construction of human imagination, using the celestial lights as raw materials.[1]

As for the shock factor, the Snaketamer can certainly deliver on that. The impression of seeing his huge form as it looms over the Zodiac in the Models we're using is weak compared to the impression made by the Constellation itself upon visual contact. There is surely something odd going on with the Star Zodiac, for the loss of the 13th Constellation and the restriction of astrology to the rubber-stamp model of the 12 Signs is ridiculous to anyone who has ever really looked at the sky. Ophiuchus, the Snaketamer, is unmissable for his grand proportions and the obvious wild contortion of his posture. Of any figure that might be left out, he seems the most unlikely candidate.

Two modern authorities on the Zodiac, Wil Tirion and George Lovi *(Men, Monsters and the Modern Universe),* compare picturing the Constellations to a child's act of seeing a puppy in the passing clouds. One is immediately reminded of a line from Shakespeare, when Hamlet contemplates the shape of a passing cloud and muses, "How very like a whale." Tirion and Lovi's interpretation might be called the How-Very-Like-A-Whale Theory of Zodiacal visualisation. It is a fine instance of uninformed bias among so-called scientists. This explanation of the pictorial versions of the Constellations is as trite as the puppy-cloud it cites. It totally ignores what psychology and anthropology teach us about the powers of human imagination. While it is not the business of astronomers to be informed on imaginal psychology, they ought to admit their ignorance of it rather than pronounce silly opinions as Tirion and Lovi do.

The point that blows the How-Very-Like-A-Whale Theory out of the mind ought not to have escaped Tirion and Lovi, if they are veteran stargazers. Except for a couple of cases, the mythic images assigned to the Constellations *do not match the composite stars.* Only with difficulty and perhaps resistance does one arrive at seeing the Crab in its composite stars, or the Archer or the Goatfish or almost any of the others. How very *unlike* a whale, or anything but a huge sprawling V, is the visual composite of the Fishes. Almost none of these "animals" can be pictured as a child sees the shapes of cuddly creatures in passing clouds.

Almost none, but there are two striking exceptions. One is the Scorpion. This is a huge and brilliant composite with a strong torso of glassy light, extremely easy to spot. Although its claws are indistinct, and have often been merged with stars in the Scales, the torso and tail of the Scorpion are unmistakable, and guaranteed to produce a frisson of terrified delight at first sighting. This monster is visually present in all its terrible majesty. Glittering with a diamantine menace, the sight of the Scorpion makes it even more improbable to ignore the Snaketamer, because this image also conforms

[1] A more detailed formal analysis of the Star Zodiac, based on ancient precedents, will be found in **The Other Zodiac**, and **The Other Astrology**, two planned companion volumes to the book in hand.

closely to its composite stars. The two figures come over as one and deliver a massive visual impact. The impression of a precarious titanic conflict is unmistakable. The yogi-like hero wrestling the serpent is poised atop the torso of that crusty monster as it emerges from the Milky Way and advances with a menacing gesture toward the Scales.

At Dendera, the Snaketamer appears as a hawk-headed god in a boat, above and *just touching* the Scorpion. Clearly, the two figures were seen as partially merged by Egyptian observers. Dürer's version shows Ophiuchus from behind because the woodcuts he made were visualised on a sphere, or celestial globe, or perhaps copied from such a globe. We are looking in from outside the universe, and the sequence is inverted. The Snaketamer is rendered with one foot on the Scorpion and the other neatly on the Ecliptic. Other starcharts from a number of classical sources show the legs of the Snaketamer extending well down in the Milky Way, merged with the composite stars of the Scorpion. The official IAU boundaries also give the Snaketamer a composite that extends below the Ecliptic down to star-45, just above the stinger of the Scorpion.

I offer these details to counter in advance the predictable accusation that I am fancifully inserting a bogus thirteenth Image into the Zodiac. Others before me have tried this, and fared badly. Since the 70s there have been various attempts to introduce a 13-phase Zodiac, and even a 14-phase one, including Cetus, the huge Constellation we noted sprawling beneath the Ram in Model Three. Today these efforts are virtually unknown because they failed to come up with a Star-based system at least as interesting, and convincing, as Sign-based astrology. Since the days of Ptolemy, the message nailed to the Sign Zodiac has been:

IT AIN'T BROKE SO DON'T FIX IT

When the non-visual model of the astrological Signs displaced older models based on direct observation, around 150 CE, the Snaketamer was lost. When we retrieve the real-sky Zodiac, he returns with it. The dominance of this figure in the Rimsite Array is a formal property of the design. It works well to have the Spring Equinox (under one of the Fishes) at "nine o'clock" on the lefthand side of the Array. This puts seasonal east on our left, where due east actually is when we are outside observing the Zodiac. The entire design is physically accurate and could be used as a sighting device for nightsky observation: facing south, you would see the Constellations shift from left (east) to right (west), rolling clockwise, exactly as they are displayed in the Array. The direction toward the centre of our galaxy is marked by the tip of the Archer's arrow (cosmic coincidence?), close to the right calf of the Snaketamer. Thus the Array puts the galactic centre at front and centre, giving the Star Zodiac a true cosmic orientation.

Dominant as a design-feature, the Snaketamer is thrust into the forefront of our attention for other reasons as well. Of all the Constellations, this is the most outbounding. Its headstar, Rasalhague, is often pictured as shared with the circumpolar Constellation of Herakles, the Sun Hero. These are both male figures of power, yes,

but the action of the Snaketamer reveals that his challenge is self-mastery, not the exertion of power over others. He is not in any sense an idol of male supremacy. His enormous stature, looming on the vertical, can be seen as complementary and balancing to the massive elongated figure of the Virgin, the female figure that stretches for 47 degrees - and she is kneeling! Sexism has certainly been widely scripted into many of the mythological stories and themes we inherit from the past, but in the Stellar Zodiac there is a full and fair representation of both sexes.

The Virgin, the Earth Goddess or Lady Natura, is the exact and necessary counterpart to the Snaketamer. In early Babylonian astronomy, she was pictured as a dragon-like woman, or a coiling snake with a woman's head, cosmic image of DNA.

A great many ancients starlists, cuneiform tablets, petroglyphs and sacred engravings depict the Snaketamer. As one of the oldest companions and reflections of the human spirit, he is the prototype of the "wounded healer," the central figure in all shamanic traditions which preceded organised religion. The shaman was known primarily for three powers: the ability to pass back and forth from this dimension into others, the mastery (not control) of the Serpent Power or ***Kundalini***, and the gift of healing. The Snaketamer is a Dionysian figure, enraptured by sublime currents. Looming over the Zodiac, he draws into himself the potent "animating" forces of the entire ensemble. His prowess in self-mastery sustains the act of moral-physical regeneration our world is so dangerously lacking.

The exclusion of the Snaketamer from the Zodiac says a lot about ourselves as a species. It reawakens what we have suppressed. Rather than a mere casualty of forgetfulness, the Snaketamer is a victim of ***taboo***. He represents the ecstatic or Dionysian powers in each of us, the capacity to tremble with awe, erupt with visions and melt into dance. He exemplifies the dissolution or melting of the ego in moments of ecstasy. He displays the innermost secrets of the body/mind dynamic, the power working in us which turns easily toward self-destruction (Scorpion) if it is not claimed and mastered. He is not a saviour-type, but an example of the forces we need to integrate so that we can be free of the need to be saved. The recognition of the Star Zodiac as a whole depends largely upon the way we imagine and integrate this sublime, spellbinding image.

EIGHT

DECODING THE ZODIAC

Starhenge is an immense artifact floating in the blackness of outer space. Sceptical thinking makes it out to be a relic of ancient fantasy, a sparkling wreath spun of wild ancestral illusions, a starlit merry-go-round of abandoned dreams. Superstition created it, we are told, way back when humanity lived in primitive ignorance. It's left over from a game of mythmaking we used to play, before we knew what we know now, before we could explain how things really are, the way we do today.

An open-minded investigation of the Star Zodiac proves otherwise. The celestial artifact is a matrix of animating powers that transmit a message across time. It is densely encoded with a pictorial script, not unlike the sacred hieroglyphic texts of the Egyptians or the ornate engraved columns of the Maya. Myth is the original idiom devised by humanity to talk to itself, to tell stories of its origins, terrors and triumphs, to recall the ever-repeating cycle of evolutional trial and error. Myth is the autobiographical record of our species. The question is, How can we use the Star Zodiac to recover and retell those stories in ways that will aid and enlighten us to face the world as it is becoming.

Efforts to answer this question led me eventually to amazing and unexpected discoveries. Before I realized fully what I was doing, I was well along the way to decoding the Zodiac.

☆ THE ZODIAC WITH GRAPHICS

When I first encountered astrology and realised to my dismay that the stars were missing, I began searching for traces of the real-sky Zodiac. The images I found in reproductions of pictorial skycharts from the Renaissance referred me to mythology, an interest of mine from an early age. The Constellations were pictured as mythic characters, heroes and monsters for the most part. They recorded affairs among the gods, interactions between gods and humans, and long and varied accounts of the heroic contest. Whatever the starless horoscope was supposed to show, these wide-screen scenarios were the original background of the action.

I knew the planets had been observed moving through the Constellations long before they were plotted in the vacant, invisible Signs. Myths recorded in star-patterns were cited to interpret human behaviour before any of the astrological jargon was developed. The real-sky Zodiac is likely to have been the earliest "mass media" on the planet, because it preserved pictorial versions of stories from all races and cultures. Thus Starhenge is a product of human imagination. At the same time, it is a physical panorama, the background of all human actions as well as all cosmic, cyclic events. This dual status made me wonder about original links between the mythological pictures (or visions) and the planets that actually moved through the representative stars.

Anyone who looks into mythology realises immediately the density and immensity of the subject. Myth is an entire world in itself, almost an alternative universe. It is a way of explaining the world and the human presence within it in poetic, visionary language. Mythology, on the other hand, is the study of received myths in all the forms that come down to us. Myths are inherited vision-stories, and mythology is the organisation and interpretation of these stories. Myth itself is alive (***zodiakos kyklos***: "cyclic action, animated and animating") and mythology is the anatomical study of its organic being as it persists through time.

Even before I began to research the Zodiacal myths, I had been attracted to comparative mythology. This is the field of research that considers parallels and patterns in myths from all cultures, races and epochs - Greek, Roman, Chinese, Polynesian, Native American, Icelandic, Hindu, African and many others. Stellar mythology is the branch of comparative research that specialises in those myths linked to the visible Constellations. At a certain point, I decided that stellar mythology was my best option for solving the problem cited above: the message expressed by the planets in the Constellations. In turn, I hoped this would enlighten me on the larger question of the value of Zodiacal myth in the world around me.

The first task facing me was simple enough: recover the Zodiacal perspective. To do this, I adapted the horoscope to the Constellations in the circular projection, the Rimsite Array. With the Zodiac around the perimeter, I could see all the stellar locales of the planets in the horoscope, even though I did not understand what I was seeing. Planets in the Zodiac stood before my gaze like an undeciphered text. Model Four, which transposes Disney's horoscope into the Constellations, will perhaps have stimulated this impression in the reader.

Yet this is not exactly how I handled the data at the start of my research, because Model Four still does not show the Constellations in their pictorial form. It shows the thirteen star-formations on the Ecliptic, plus the two gaps or Voids, but not the corresponding mythological images, not the *graphic* images. As it turns out, I would never have discovered the Zodiacal Code if I had restricted myself to the stellar format of Model Four. From the start, I inscribed the pictorial form of the Constellations, following traditional versions I had found in various places. My own renderings of the Zodiacal "graphics" went through many stages, a lot of revisions. I developed at least a dozen versions of these images over the years. The examples I

found in star-catalogues and diverse works of art from around the world convinced me there is no fixed and final way to draw the Constellations. I considered all previous versions as prototypes of an elementary form, a "generic" rendering.

Many prototypes in the old star-catalogues show little or no correspondence between the Zodiacal images and their composite stars. Renditions of, say, the Twins, differ in Greek, Persian and Chinese starcharts, due to the astronomical expertise of the designers and, obviously, to cultural filters as well. The Arabian Perseus differs from the Greco-Latin Perseus and so on. This held true for all the variants I studied, and it reinforced my intention to find a generic style that would incorporate all significant variations and streamline them into a concise pictorial mould. Improvising from the traditional forms, I strove for meticulous accuracy of star-positions. I also sought a style compatible to the modern mindset, one that would allow us today to picture the Constellations without an awkward sense of contrivance.

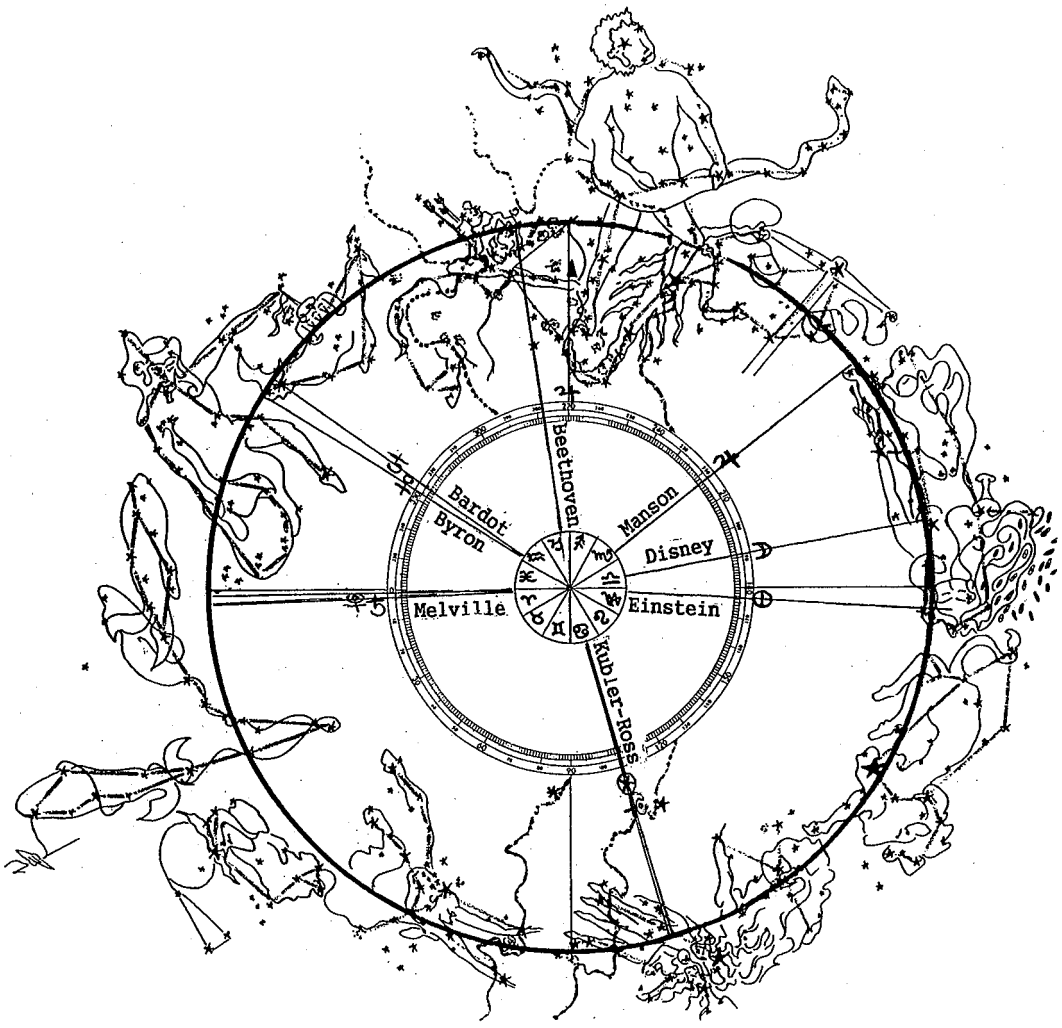
The result is the set of images shown in Model Six, the Rimsite Array with "graphics," the full pictorial versions of the Constellations (viewlines intact). This is a custom-made tool equipped with the Ecliptic Scale for plotting the planetary locales. Model Six retains the Sign Dial and the seasonal axes, so we still have the dual advantage of looking at Signs and Constellations juxtaposed.

☆ The Data and The Code

Versions of this model served me as a research tool for years. Using the starless sectors of the Signs and graphic form of the Constellations in juxtaposition was a baffling exercise at first. Eventually it was the interface of Signs and Constellations that led me to discover the significance of the Zodiacal locales, independent of their astrological meaning.

My forays into astrology had taught me various ways to interpret the planets in the horoscope: by Sign, by House, by aspect. If anything, there was an overabundance of explanatory matter. The astrology cookbooks were full of rules and readings, much of which I found hard to accept. Besides, it was quite exhausting to follow the elaborate recipes for moon in Aries, moon in Taurus, moon in Gemini, moon in the 1st House, moon in the 2nd House, moon in the 3rd House, and on and on. The formulas generated by planet/Sign/House alone ran to about 1300 cases. Then came the aspects: moon conjunct mercury, moon square mercury, moon trine mercury... It was hard going, however you tackled it. Often I did not agree with the psychological traits in the cookbook format. When I checked them against people I knew, they did not fit at all, or they fitted approximately, like badly tailored clothes. I hated the idea of typecasting people according to ready-made astrological formulas, even though this is exactly what my "subjects" all too often wanted me to do.

Gradually I developed values for each planet based on modern psychology and philosophy and less reliant upon the stilted jargon in the astrology manuals. From psychologists like Wilhelm Reich and philosophers like Jean-Paul Sartre, I borrowed terminology which I then assigned to the planets. Because astrology is a semantic system (in effect, a pseudo-language), "keywords" are inevitable. I tried to keep



Model Six

Pictorial rendering of the Zodiacal constellations, following traditional variants. Viewlines retained. onstellations named.

Sign Dial at centre: Ecliptic Scale for plotting star-positions: Ecliptic Rim (orbital track of the earth), seen as it runs through the Zodiac.

Some star-locales note, revealing biographic clues, as described in the text.

these as concrete and concise as possible: Mars = self-assertion, Jupiter = the will to share, Saturn = trust, self-respect, the sense of social obligation, and so on. It was extremely important that the keywords should be *testable*. If saturn really signified self-respect, then it would be possible to describe issues of self-respect, shown by Saturn's status in the horoscope, in language that made sense to the native. A lot of trial and error in dialogues with volunteer subjects helped me to hone my language skills with the keywords.

All this was fine, tentatively, at least. After a few years I could find my way around the horoscopic format with some fluency. I had a whole kitbag of self-made guidelines for reading Signs, Houses, planets and aspects. *What I did not have were any guidelines on how to read the planets in the Constellations.* In the double format I was using, the second part was still undefined. I could visually *see* the planets transposed into the pictorial images of the Zodiac, as seen in Model Six, but I could not decode what I was seeing.

During the formative stage of my research I often went to the Bodhi Tree, a "metaphysical bookstore" in West Hollywood, to peruse the astrological section. There I found a couple of books from the siderealist school, such as Cyril Fagan's *Astrological Origins*. These were encouraging and exasperating at the same time. While they did consider the real-sky Zodiac, they never contained any images of it. I found it hard to understand how the siderealists could base their work on the visible Constellations, yet ignore their pictorial aspect. The sidereal books did not provide any accurate starviewing charts, either. Worst of all, at the end of the day they reverted to caricatures of Sun Sign typecasting: "As the Sun, the symbol of the ego, is enthroned in Aries, its natives are generally egocentric, proud, imperious... The average Arien is rather stocky in build..." etc etc. I found this kind of jargon intolerable. And usually quite untrue.

From the dozens of calling cards stuck to the wall in the astrological corner of the Bodhi Tree, I learned there was one practicing siderealist in Los Angeles. We met and conferred on a bright autumn afternoon in 1974. I found out that his way of reading the Constellations was based on the work of the Swiss psychologist, C. G. Jung. This siderealist didn't treat the Zodiac visually, either. He merely wound back the Sign Dial about 26 degrees, making the Aries into a Pisces, the Taurus into an Aries, the Gemini into a Taurus, and so on; then he interpreted the converted Signs along the lines of Jungian archetypes.

I was already familiar with Herr Jung and his fabled stable of archetypes. His collected works, bound in black and silver in the famous Bollingen edition, lined about a yard of my bookshelf. Although Jung cited many astrological notions (often in connection with alchemy), little of what he said was instructive, and a lot of it was a muddle. His book, *Aion*, contained a study of the Constellation Pisces (the Fishes) confined to the Judeo-Christian viewpoint. I was disappointed by this approach and in general I could not go along with Jung's views on the powers of imagination.

Slowly, I began to realise I was delving into an area that was largely unknown and undefined. At moments I felt like the sole explorer of a lost continent. This

impression was verified when I turned up just one book in English on stellar mythology: R. H. Allen's *Star Names - Their Lore and Meaning*, published in 1899. It contains massive lore on specific names given to the stars and Constellations in dozens of languages, but only brief and odd fragments of mythic narratives. Nevertheless, it was an enormous asset to me at the time. I drew a lot from Allen, but it was often impossible to translate his clues on stellar mythology into the language of practical and psychological insight.

My research unfolded along two parallel lines: first-person dialogues with volunteers, and biographic studies. For a long time I kept references to the Zodiacal locales of the planets out of the dialogues, simply because I did not know what to say or even what to suggest. Concentrating on the astrological insights, I simply observed the interface of Signs to Constellations - and waited. I hoped working with people biographically would bring up material to fit the Zodiacal locales of the planets. What kind of material exactly, I couldn't say. I was going on the assumption that the stellar locales would (a) confirm what the horoscope was telling me, (b) contradict it, or (c) tell me something utterly different. I plunged into the material, time elapsed and the suspense kept mounting.

Myth can be monstrously vast and supple. Anything can mean almost anything. Allusions easily permutate out of control. Often I lost myself in pondering the clues, my mind absorbed for days in a kind of labyrinthine torsion. To stay on track, I had to reassure myself that my studies were based on legitimate data, solid data, as indeed they were. No astronomer would deny that the location of mars in the Constellation of Sagittarius in Disney's chart is data of a solid, scientific kind. On the other hand, no astronomer in his or her right mind would speculate that the orbital position of mars in Sagittarius (the Archer) is meaningful in a psychological or moral sense. If there were such a meaning to be discovered, no astrologer could tell me what it was, either. I needed an alternative frame of meaning, otherwise I would never understand the "writing in the stars."

At a certain moment, encouragement came as I realised I was using a method that parallelled Champollion, the French scholar who made the breakthrough in deciphering Egyptian hieroglyphs. He too had used an ancient artifact *inscribed in three textual codes*, the Rosetta Stone, a basalt slab found in the Nile Delta in 1799. Two of the inscriptions on the stone were in ancient Coptic and Greek, languages which could be translated. The third inscription in hieroglyphics was assumed to be a parallel text, and so Champollion cracked the unknown code by correlation to the two known codes.

As I worked with the Zodiacal Images juxtaposed to the astronomical data on the one hand and astrological formulas on the other, I was following roughly the same procedure. However, I was uncertain that the Zodiacal writing was a "parallel text," so my task was rather more ambiguous than Champollion's. The outcome of my investigation seemed to depend on *transforming* the data before my eyes, as if the Zodiac required a visionary shift as much as a feat of translation.

Indeed, something odd was happening with this data, due to the fact that I was

treating the Constellations *as animations, pictured in graphic form.* Attached to the images were the storybook names which I retained to avoid the confusion of Signs and Constellations. Somehow, graphics and names used together altered the data in ways that baffled and intrigued me. In a horoscope with mars conjunct uranus in 1° Virgo in the 8th House, for example, I would scrutinise the astrological complex in conventional terms to come up with a psychological insight. At the same time I would glance beyond the Sign/House format and see mars and uranus in their stellar locales: close to Regulus, the massive star in the heart of the Lion Constellation. While I could eke out a meaning for the configuration in the Sign/House format, I could only gape at the Zodiacal data and wonder, wonder, wonder... And as I was wondering, the idiom of the storybook names played suggestively in my ear. "Mars and uranus in the heart of the Lion" seemed to carry a meaning just out of reach.

I advanced by slow awkward steps, dimly aware that another kind of language was emerging from the astronomical-astrological format. The Code was to reveal itself, ever so slowly, through a sort of poetic paraphrase of the hard data. As long as the Zodiacal star-formations are not drawn as images, they remain pure astronomical data. Rendered as images, they become a mythological display. They present to the mind something graphic, obviously different from mere data: the difference between the Rimsite Array in Model Five and Model Six. Yet what is the difference, exactly?

It dawned on me that the Zodiacal images represented a form of *configurated data.* Each of the Constellations has been carefully pre-designed in the imagination of our ancestors. Allen's book made it clear by countless examples how specific details of the Zodiacal figures were observed and remembered in mythological incidents. Omens were closely interpreted on the basis of a planet appearing at the head of the Lion, near the heart-star, near the tail and so forth. A planet in an observable Zodiacal locale was seen as part of a coherent script (configurated data). The celestial writing was thus a movable script that changed as the planets cycle through the Constellations.

All this was fine and fascinating, but what did it really tell me? I was not sure, but one point was immediately evident: neither the astronomical data nor the astrological formulas spoke for themselves. They both had to be translated. By contrast, the configurated script displayed by the planets in the Zodiacal Images seemed to speak for itself. Perhaps because it was graphic and poetic, it registered in my mind in a way quite different from the abstract data of the astrological-astronomical format.

"Mars in 9° of the Sign Capricorn, equivalent to 279° on the Ecliptic" (Disney's chart, Model Four) is pure data, acceptable to an astronomer. By itself, without interpretation by the known formulas of astrology, it says nothing about human experience. I knew how to translate mars in 9° Capricorn by astrological rules (largely of my own making), but mars in the stellar locale was something else again. One winter in the Hollywood Hills, early into the morning hours, I asked myself, What if I just "read" mars in the stellar locale following the exact detail of the graphics? Then it comes out like this: "mars at the right hand of the Archer, just where he draws back the bowstring" (Model Six).

Now this is no longer abstract data. Here the language has shifted from a technical wording to what I then called *an imaginal wording*. By a trick of the tongue, you might say, I had stumbled past a barrier. It was suddenly clear that allowing the star-based images to speak for themselves releases a mythological code-language innate to the Zodiac. As pictures that carry a message, the Constellations come across with a peculiar force when we let the graphics talk to us. Evidently, the Zodiac is interactive. It can incite the sensors of our imagination in a deliberate way. It takes just a small act of imagination to say "mars at the right hand of the Archer, just where he is drawing back the bowstring." Yes, but in this small act what a huge expanse opens to the adventuring mind.

So it was that I reached the edge of an astonishing find. *Within* the horoscope there was data and plenty of it, up to hundreds of thousands of bytes. All this was purely technical, abstract and meaningless without the labour of translation that put it into plain English (nice work if you can get it). *Around* the horoscope there was something else, something at once more simple and more profound. To register the difference, all I had to do was - blink. Data on the inside, the permutations of Signs, houses, planets, aspects - then BLINK and presto, the pictures on the outside. Each planet in a stellar locale displays a picture, like the picture of Disney's moon near the left breast of the Virgin. And so it went, wherever I looked. Data - BLINK - picture, data - BLINK - picture, I kept repeating the odd effect and wondered where it was taking me. Then it struck me that a transformation was in progress.

Right before my eyes, the data was turning into a code. As long as the data was restricted to the Zodiac without images, it remained merely data, but the moment it was transposed into pictures, it became a code. The graphics of the Constellations read out visually as a systematic cipher. Just like the codes used in espionage (of which I knew a little), it consists of grouped ciphers, or phrases. Each planet in a stellar locale presents a discrete phrase in several variations, depending upon exactly where the planet falls in the Image. So, "moon at the left breast of the Virgin" (Disney) was a code-phrase, "sun at the crown of the Virgin's head" (Einstein) was another, and "jupiter at the knees of the Virgin" (Charles Manson, cult leader) was another. These locales and others are highlighted in Model Six.

The imaginal language of the Zodiac hit me with the impact of a high-voltage revelation, even though I did not yet fully know what it was showing me. One thing was certain: the entire Zodiac with all the planets, the sun, moon and moon nodes, comprised a limited set of code-phrases. As I always pictured the Constellations in a way that accurately matches the real-sky environment, I had become accustomed to including the two starless regions, the Greater and Lesser Voids, as already noted. With the thirteen Images, this made a total of 15 locales. The horoscope contains 14 components, each of which can be in any one of these locales. This gives 14 X 15, or 210 variations, 210 primary code-phrases. This is obviously a huge simplification compared to the massive number of permutations that occur in the horoscope. Compared to the high complexity of astrological language, the Zodiacal Code is an elementary grammar.

☆ Biographic Clues

Discovering that the Zodiacal Code existed was a huge step, but I still faced the challenge of breaking the Code. This took years, while I continued to scrutinise Signs and Constellations in juxtaposition. Since the contents of the horoscope were known, or at least could be translated into a descriptive psychology, I continued to compare what the horoscope *told me* to what the horoscopic components in the Constellations *showed me*. Along the way, I assumed as little as possible, although some deep-rooted preconceptions about destiny were impossible to avoid. For instance, I was often shackled by the inherited notion that destiny reveals itself in each person's life as a kind of plan-in-progress. One could say in a few words, destiny is a "design for life." This is certainly how it has been interpreted by many people through the ages.

So I kept asking myself, Where and how is this design for life revealed? Is it revealed in the horoscopic format, or is it revealed in the stellar format, or both? If both, how can there be two versions of the design for life? If it is revealed in one and not in the other, which one?

I was well aware, of course, that Sign-based astrology held a long-standing monopoly on the interpretation of human destiny. However, I was ready to overthrow it if the star-based Code showed me otherwise. Yet an uncanny resistance seemed to conceal or protect the Code, as if it demanded faculties of imagination and language that had been lost, forgotten or repressed. I wondered if the recovery of the Stellar Code might not surpass my capacities or demand faculties I didn't have. Often I felt inadequate to the task I had undertaken and overwhelmed by the materials it involved.

So the work continued over years, sporadically, where and whenever the demands of survival allowed, and more often when they didn't. A whole sequence of insights had to evolve before I was able to liberate myself from received notions of destiny as a design-for-life. What emerged to replace it will be explained in Chapter Nine, The Language of Destiny.

The crucial breakthrough I needed for initial facility with the Code came through my biographic studies. Additional to all the notes from person-to-person dialogues, I had a large file of case-histories on famous people. Astrologers who do biographic work are rare, due to the need to know the exact birthtime for the full-scale horoscope. I faced no such restrictions, for the day, month and year of birth were all I needed. My files stretched from 469 BCE up to the present. The subjects included tyrants, philosophers, actors, authors, artists, dancers, politicians, pioneers, explorers, comedians, poets, mystics, inventors, physicists, musicians, film directors and the inevitable celebrities (the gods of our time). I called these files the Arkives, punning on the word ***ark***. When I founded ICM, the Institute for Creative Mythology, in Santa Fe, New Mexico, in 1981, my primary aim was collaborative study and extrapolation of the Arkives. By that time I already had on board a lot more material than I alone could manage. Talks and seminars at ICM gave me the opportunity to

offload some of it, to dialogue with others and thus to refine my research with the Zodiacal Code.

Mythography (pronounced myth-OGG-ruff-ee) means "myth-writing." This is the word for the corpus of myths, legends and fragmentary lore linked to each Constellation and, in turn, reflected in the biographic studies. Mythography shows how a Constellation has been, and continues to be, "written" - that is, recorded. The mythography of the Goatfish, for instance, includes the story of the Egyptian fertility god, Min, who shapeshifted into a goatfish when he plunged into the Nile to escape the monster, Typhon. It includes numerous other stories and fragmentary lore as well. Often the evidence of art, archeology and literature reveal how a particular myth has been recorded. The Zodiac is like a vast multimedia library. It is a repository of fantastic events involving a bizarre cast of characters, animal and human, divine and demonic. Each Constellation comes with a full "repertoire," evidence of the ways that different cultures have recorded it in myth, song, ritual and art.

To this received material I now added the biographic data drawn from nativities in the stellar format. Each case yielded 14 planet-locales, 14 basic code-phrases. For Beethoven: sun in the Archer at the tip of the arrow, mercury in the Snaketamer close to the right thigh, venus in the Greater Void, beneath the gaze of the Goatfish, and so on. (See Model Six) Since I was not yet working with a computer, I devised formula-pages to record and correlate this data. The data itself suggested how it ought to be organised, so I compiled arrays of various kinds, some general and some specific. Beethoven also has jupiter in the Archer, close to Disney's mars. Beethoven and Disney went into the same *general* array for "any and all planets in the Archer." For mars in the Archer, Disney went into a *specific* array with Ronald Reagan, who also has mars in the same Constellation. For jupiter in the Archer, Beethoven went into a specific array with Vanessa Redgrave, the actress, and Boris Spassky, the chess wizard (born the same day), who also have jupiter there. All this was simple list-making, but it rapidly enabled me to compile an impressive range of biographic data for the Zodiacal code-phrases.

The real challenge was, of course, to make sense of the arrays. I had a loose method for developing the biographic clues. First, I went through encyclopedias and biographies, reading about the lives, loves and achievements of specimen natives. Then, as far as possible, I immersed myself in their works, be they novels, paintings, music. Stravinsky was one composer who occupied me continually in those days. He had lived for a time not far from where I was living in the Hollywood Hills. I listened to his music of all periods, read what he wrote and what was written about him. I ate and drank Stravinsky at all hours with his 14 code-phrases lit up in my mind, vibrating to his colourful chords and his wild passages of harmonic dissonance.

Stellar format in hand, I watched to see how the visual code-phrases might match in any way with the life-events, actions and interests of Stravinsky and other subjects in the Arkives. Moving from myth to biography and back again from biography to myth, I gradually sensed how the Code works. It helped enormously to understand

what kind of code it is: namely, a *thematic* code. Any code-phrase out of the total 210 - say, Beethoven's "jupiter in the Archer" - can state a theme that comes to expression in the life and work of the native. Here the theme is: resistance to the tyranny of social rules. Jupiter signifies friendship and the will to share as it occurs within friendship. Beethoven's life is filled with anecdotes of friendships troubled by his notorious revolt against social conformity and the tyranny of mediocre minds. Eventually, I identified this attitude-complex with the spirit of moral defiance, the stance of the Archer.

To work the Code involves finding the right wording for the theme.[2] In some cases the biographic clues were quite explicit. For instance, the American writer Herman Melville is known for his fantastic novel about a white whale, *Moby Dick.* As there are a couple of whales in the Zodiac, usually called the Fishes, it was natural to wonder if Melville might have any planets in that locale. As it turns out, Melville (born 1 August 1819) has both saturn and pluto under the tail of the whale that swims along the Ecliptic. Thus, the two phrases, "saturn in the Fishes" and "pluto in the Fishes," acquire a clear biographic slant. Melville was a key figure in the philosophical movement called Transcendentalism. His tale of Ahab's obsessive quest for Moby Dick alludes to the destructive path of our need to transcend. Searching for an abstract meaning in the Beyond, man ends up turning against his natural origins which, at the end, reclaim him.

Once a theme like transcendence is assigned to a Constellation via a known biographic link, it can be applied to other instances. Sometimes it fits immediately. The French poet, Charles Baudelaire, born 9 April 1821 with a cluster of seven planets in the Fishes (!!), was driven mad by his own intense need for transcendence, or moral and aesthetic liberation. Comparison of the thematic elements in different biographies allowed me to build us an inventory of meanings for the Zodiacal code-phrases.

In most cases the clues lie more deeply buried and it takes some sleuthing through myth to detect them. The French "sex symbol," Brigitte Bardot (born 28 September 1934), has saturn in 23° Aquarius, at the tail of the Goatfish. As noted above, the mythography of this Constellation includes Min, the Egyptian version of Pan, Lord of the Goats. Pan is a Dionysian figure, associated with wild sex and all-night orgies, satyrs and nymphs who cavort between the caves and the stars. Bardot's impact contributed enormously to the sexual liberation of the 60s. The Dionysian element in her life-pattern is clearly identified by the star-locale of saturn, once the mythological link is made.

Through the single instance of Bardot, all code-phrases involving the tail of the Goatfish are "tagged" with the theme of erotic power. One looks to other life-histories to see if and how this holds up. It surely does for Marilyn Monroe (1 June 1926), who has the moon and jupiter (social adaptation) there. Another code-phrase, "venus

[2] Years later, I learned that this notion of the Zodiac as a thematic library has been achieved technologically in an advanced computer data base called Hypertext. This is an information storage and retrieval system programmed to find themes, rather than subjects.

in the tail of the Goatfish," occurs in the birthchart of Byron (born 22 January 1788), the English Romantic poet known for his voracious sexual appetite. Byron also lived with a menagerie of wild animals. This biographic clue links him to the mythical Pan, who played the panpipes to arouse or subdue the creatures of the wild. The more one explores the code-phrases within the biographic context, the more rich and specific they become.

And so it went, as the mythography revealed to me its biographic allusions. Sometimes I went under for weeks, totally swamped by the richness of these studies. Like a nebulous cosmic cookie monster, or like Moby Dick for that matter, myth can be devouring. It certainly took some huge bites out of me. If I was the sole explorer of an unknown continent, it was turning out to be a foggy, mushy continent on some days. My imagination shuddered from overload. Ultimately, the visual exactness of the Zodiacal code-language allowed me to keep my bearings. Everything revolved around those thirteen Images and the two Voids.

☆ A Master Key

Fortunately, there was some expert support on hand. The guidance I needed came in the form of a master key. For some years I had been reading Mircea Eliade, a world-renowned comparative mythologist. His work is a grand resume of all mythological materials. Although his books (*Patterns of Comparative Religion, From Primitives to Zen,* and the three-volume *A History of Religious Ideas*) are for specialists, his conclusions are open to anyone willing to rely on the orientation provided by a world-class expert. The organisation Eliade achieved is enormously helpful, for mythology can be overwhelming in its raw form. I had access to vast comparative lore in a fourteen-volume anthology, *The Mythology of All Races*, while from Eliade I learned how to detect the patterns running through all this material. Thus came a huge step in organisation of the Zodiac. Eventually, I immersed myself less in the dense mistiness of it all, because I found that the Constellations could be managed in a kind of shorthand, using what Eliade called "mythemes".

A mytheme is like a "macro" in word-processing. A macro is a brief keystroke that does the work of many different keystrokes. For instance, if you want to include your return address, phone and fax numbers in letters you write, you can create a macro of two simple keystrokes that will perform the entire sequence of strokes required to write down this information in any format that you choose.

Likewise, a mytheme is a ready-reference device. It is the synthesis and distillation of all the material encoded into a myth. There are hundreds of myths and variants on the Hindu deity, Vishnu, who descends into the human world from time to time to save it from imminent peril. All this material comes under the mytheme of *intervention.* Vishnu intervenes to rescue the world. It is easy to lose yourself in the mythography of Vishnu, but if you know the relevant mytheme(s), you will be able to concentrate on the fundamental message. In the Star Zodiac, the Vishnu-type figure is Ea, or Enki, the Watercarrier. In Sumerian

myth, Ea is the god who intervenes and saves a few choice specimens of humankind from the flood.

I found that infinitives are handy for citing mythemes: "to transcend" is a mytheme of the Fishes, "to shelter" is a mytheme of the Crab, and "to judge" is a mytheme of the Scales. Here is a terrific key to translation. It turns out that the Zodiacal Code is not merely thematic. According to Eliade, it is *mythematic.* Mythemes gave me the ultimate clue to the dynamic value of each planet in the Zodiacal format. They simplified and streamlined my work enormously. In my dialogues with volunteers who wanted their horoscopes read at a more subtle (or "esoteric") level, the mythemes were illuminating. They implied possibilities of high learning potential. If I gave some Constellational myth and focused it concisely in a mytheme, I found it inspired people to see their lives in a new, expanded perspective. Sometimes this tactic drew a complete blank and sometimes it merely struck a note of intrigue, but often enough the mytheme triggered a distinct response and the dialogue quickened. Something happened that I would call deep-level recognition. I was encouraged by this proof that my decoding of the Zodiac could resonate in people's lives. Translating came much easier thanks to the master key I found in Eliade.

☆ The Human Adventure

It was exciting to discover new mythemes through biographic research. Once I had identified one or two mythemes for a Constellation, I was eager to see how consistent they were in various case-histories. It came as a thrill when they were confirmed, and it came as another kind of thrill when they weren't and suddenly the new wording of a code-phrase flashed into view. Decoding the Zodiac is an ongoing revelation of the human adventure.

For instance, I had identified the Twins with mythemes like the Double, soul-mates and the sexual-erotic bond. To mate, to match, to transpose and to interfuse were relevant infinitives. All this can be derived from Eliade's method of extracting themes from the mythological material. It enriches the choice of wording for the Zodiacal code-phrases. The biographic studies enrich it in other, often surprising ways. A good example is Elizabeth Kubler-Ross, known worldwide as the leading advocate of conscious and compassionate acceptance of death. For many years she figured strongly in efforts to change social and political attitudes about death. She is a key figure of a movement that involves thousands of people who volunteer to witness and support others in the process of dying.

Kubler-Ross (born 8 July 1926), has the sun conjunct pluto in the north node of the moon in 16° Cancer, which puts it high in the torso of the Twins (Model Six). This is where the Twins are closely united, as if they were Siamese twins, joined at the waist. This image recalls the Greek identification of the Twins as Castor and Pollux, called the Dioscuri. Castor was mortal and Pollux was immortal. In one of many adventures, Castor was killed. Maddened by grief, Pollux pleaded with Zeus to restore his brother to life, even if it meant taking from his immortality to do it. By

a clever arrangement, Zeus ordained that Castor would indeed be revivified through the gift of his immortal counterpart, but then Pollux would not die: he would simply become a mortal, capable of death. So Pollux retained a share of his immortal life-force, living now as a mortal, and Castor drew from his brother's immortality to find new life as a semi-immortal. Thereafter, the pair were known to shift back and forth from the realm of the dead (Underworld) to the realm of the gods (Afterworld). All the while, the force of superlife surged between them like an alternating current. After their transformation, the Dioscuri embodied what the Vietnamese Buddhist, Tich Nat Hahn, calls "interbeing," the living, loving interpenetration of Form and Void.

The mythography of Castor and Pollux clearly offered a theme that fitted Elizabeth Kubler-Ross to near perfection. Her advocacy of death and dying asserts a constant exchange between the part of us that dies and the part that doesn't. In her view, we don't just become immortal after we die: we immortalise by the way we die. This is an evolutional lesson of the Twins, exemplified in Kubler-Ross's life and work. Immortality is present to us in life if we accept dying as a counterpart to living. By doing so, we finally meet death in lucid, receptive state. Kubler-Ross taught *compassion for death*, like the compassion of Pollux, the immortal, for Castor, his mortal twin.

Thus, the biography of Kubler-Ross exemplifies the code-language of the Twins. Many other examples could be cited, but the principle behind them all is the same:

> The Zodiac Code is a universal biography, a chronicle of all that lives in us and through us as a species. It is a graphic display of the human evolutional learning process. It does not cause human beings to act, but it registers our inborn capacities for action, our evolutional assets. Beyond that, it records how people have responded in typical ways to recurrent tests and lessons, and so it carries the message of a progressive enlightenment. Through a sequence of ongoing discoveries in which we all participate in singular ways, humankind unfolds the Innate. It may be that the secret of life inheres in the adventure of learning how to live.

As a way to track our native skills, our most enduring passions and our primary guiding instincts, the Zodiacal Code is unique. It can teach us about the unfoldment of the higher intelligence of humanity. As one indigenous tribe, the terrestrial natives, we have hardly begun to comprehend our inborn capacities, but the Zodiac can help us imagine them. It is a sophisticated tool for learning how we learn, and discovering what is to be learned. Obviously, this has nothing to do with prediction, fortune-telling, or notions of celestial influence. Sun sign astrology explains the *traits* of each personality-type, but Star Base shows the *talents* we share, generically, and express in singular ways.

Elizabeth Kubler-Ross accomplished what she did, not because the planets in the Constellations on her birthday made her do it, but *because she accessed the motivation and the intelligence to do it.* The Zodiacal locales show what she accessed, and the planets showed how she applied what she accessed. The evolutional assets evolved through her life and work were innate to her from birth..

Developing the Arkives convinced me that the Zodiacal Code reflects equally on

how people live and on what they create in response to life. It opens the way to what I call "biographic empathy." The Code is a medium for moral and spiritual intimacy. It allows us to reach into the lives of those who have lived before us, to appreciate them as allies and benefactors, to accept their struggle and suffering as our own, to share their passions and to reproduce in ourselves their moments of despair and enlightenment. Empathy via the stars is a true-to-life rapport that can be verified. Life-linking parallels may occur wherever those of us living today have planets in star-locales matched to those who have lived before us. Running the Code on a database, the links can be tracked precisely. The database can search for occurrences of any code-phrase. Each one of us can see how we are linked biographically to a range of people who carry the same clues. This reveals our shared assets, our karmic-educational affinities. In Chapter 20, Biography by the Stars, we'll look more closely at the implications of biographic empathy as a source of inspiration and moral guidance.

Interlude

SEEING IN THE DARK

Strange, but the man who made the song was blind;
Yet, now I have considered it, I find
That nothing strange; the tragedy began
With Homer that was a blind man,
And Helen has all living hearts betrayed.
O may the moon and sunlight seem
One inextricable beam,
For if I triumph I must make men mad.

from "The Tower" (1927)

W. B. Yeats

INTERLUDE

SEEING IN THE DARK

My personal quest for the Zodiac probably began on a summer night in Maine, sometime before I was seven years old. I can recall a moment watching the Constellations in awestruck silence, wondering how the patterns worked. Coastal Maine was often overcast, but when it cleared the sky was magnificently present. An old apple tree on our front lawn served as a lookout post on warmish evenings when I was often too excited to go inside to bed. As I reconstructed the scene years later, I must have been looking to the northeast late in August when I first recognised how the "Great Square" of Pegasus rolls across the sky. Attached to it was Andromeda, the Fallen Woman, a long V of stars stretched to the lanky figure of Perseus, the hero with a figure-eight of celestial fire churning in his chest. Like most people who have had the privilege of growing up under the stars, I knew these figures by sight well before I could name them.

Those signal-lights in the vastness of space told me I had a sheltering niche in that primordial darkness.

Later on, my fascination with the stars continued under other climes. After leaving home at sixteen, I spent three years wandering around the world, more or less penniless, as one could always do in ancient days. Drifting through 30 countries, I watched the skies from mountain crags in the Himalayas and from the deck of a tramp steamer cruising through the Straits of Malacca, near the Equator. One night on the Indian Ocean there was nothing but a black sea all around and another black sea above. The surface of the water was a perfect mirror of obsidian. During a moment I could not tell if my Liberian rustbucket was gliding through the sea, or through the sky.

For one winter I lived with my companion, Jan, in a small village on the west coast of Mexico, below Puerto Vallarta. There was no electricity and the view of the sky was unimpeded by human-made lighting. Night after night I saw the Constellations sink into the Pacific and I was impressed (as countless generations before me must have been) by the stately ceremonial grandeur of their movement. Here, I thought, is a rite I must follow.

Years later, when I moved to Santa Fe, New Mexico, high in the southernmost verge of the Rockies, I spent entire nights wandering the llano (plateau) behind my house, or venturing across the flat-iron mesas thrust like observation platforms high into the crystalline air. In the unique climate of high desert I was able to observe the Zodiac intentionally at all hours of the night, in all seasons. I spied on the Constellations, drawing and redrawing the images, plotting star positions and following the course of the planets against the Zodiac. Several times I had the splendid opportunity to observe the total eclipse of the moon in a Constellation. As the earth's shadow consumed the lunar disc and the sky went perfectly black, I saw the Constellation like the imprint of a perfect negative and I divined its pictorial form projected back through my eyes and registered inside my skull like the faint, glimmering image in a camera obscura.

Beneath the stars, the dark within me was communing with the dark without. As I was learning the Zodiacal Code I passed a lot of time in darkness.

☆ The Zodiac Madness

As much as this huge involvement inspired me, it also troubled me. At times the Zodiac was like a millstone hung around my neck. I staggered a few paces under the terrific burden, or I simply crumbled on the spot, unable to budge. Out there in the dark, under the immensity of the night sky, I often felt overwhelmed by a different immensity, the huge morass of mythological material I was exploring. Time and again I went under, lost in the lore of the ages.

Progress in the research seemed to become ever more complex and demanding, due to the way my mind was working. I had discovered that the Code existed, then I learned how to read the Code, and I could see how it worked but I was not satisfied. I was lured by the way the Code revealed itself in a graphic-poetic idiom, but I resisted it at the same time, because it seemed a contrivance on my part. I wanted to know why the Code worked as it did. At moments I had enormous reservations about what I was discovering. The Code resisted me as much I resisted it. It made me feel at times like my brains did not fit into my head. It drove me crazy to distraction with its opulent, alluring complexity. I must have given up the entire project at least half a dozen times, lamenting to my friends that it was too much to handle alone and I did not have the contacts or the resources to enlist assistance. Most of all, I was desperate with fear that I could not finally make it all cohere and, worse, that I could never make it accessible. On top of all this mental distress was the perpetual threat of being taken for a wildeyed astrologer with a new con, a new way of peddling the old divination game.

No one had ever warned me that cosmic research could be so disorienting. I was occasionally miserable with my own deepest intimations of the ancestral wisdom I was tracking. My willpower cracked and cramped from overload. I wooed the clues to exhaustion, then I got reinspired off the void it left in me. On a bad day, I felt like Pegasus grounded with a nasty colic. On a good day, like Dionysos with a hangover.

Then one afternoon, passing in a random way through Woodstock, New York, near the Hudson River, I came across a book called **Beyond the Blue Horizon.** The author is E. C. Krupp, astronomer and director of the Griffith Observatory in Los Angeles. I had already appreciated a number of other books by Krupp. They fell into the genre of archeoastronomy, a new science that emerged in the late 70s. It involves the study of astronomical myth as related to ancient monuments: for instance, the alignments of Stonehenge and the Great Pyramid to certain stars, correlated to the mythology of those stars as it was maintained in ancient cultures. The breakthrough book in archeoastronomy, Sir Norman Lockyer's **The Dawn of Astronomy**, was published in 1894, just five years before R. H. Allen's **Star Names** (mentioned above, p. 86). I was in the habit of using archeoastronomy along with Allen to put the Zodiacal code-phrases into a multicultural perspective.

Krupp's book is lavishly illustrated and exhaustively researched. It is without equal the best introductory book on the subject of the Zodiac I had seen. Much of this material was familiar to me, but one passage was totally new and hit me like a bolt of cool lightning at the stroke of midnight. Under the subtitle, "The link between the brain and the sky," Krupp cited the work of anthropologist Gerardo Reichel-Dolmatoff among the Desana Indians of Colombia (as reported in **Amazonian Cosmos**). At the time of the author's encounter, there were only about six hundred of these people surviving. They are shamanic wizards, naked hunters with no written language, and veteran skywatchers. Krupp writes:

> The Desana speak of the sky as a brain. Like the human brain, the sky is bicameral, divided into two hemispheres, and the fissure between them is the Milky Way. The Milky Way, they say, is, in turn, a pair of entwined serpents - an anaconda and a rainbow boa. These two snakes represent the main complementary pairs of aspects of the world.
>
> The rainbow boa is associated with things male, with land and with light and colour. The anaconda is female, water, and darkness. The snakes spiral and sway in rhythms that keep time to the twenty-four-hour cycle of day and night, the monthly march of the moon, and the yearly dances of the seasons, the stars, and the sun.

At this point I was convinced that the Desana had a complex and sophisticated cosmology, equivalent to that of ancient high cultures and totally resonant with my own experience. The way they brought the brain into it was a new element, and I was startled to attention. Catching my breath, I read on:

> "The Desana also say that two such serpents reside in the fissure of their own brains and facilitate the interaction between the left side of their brains and the right".
>
> (**Beyond the Blue Horizon**, p. 3)

At this sentence I groaned with irrepressible delight, like a Zen master who falls over a log at the moment of enlightenment. The brain and the sky, the sky and the brain, it had been there all along. My troubles accepting my own discoveries with the Zodiac were now obvious. I was evidently a refugee from the Amazonian Cosmos. My exposure to the darkness, the starpointed Constellations and the immense motherlode

of myth they carried along with them, had affected me far more deeply than I had imagined. I had got my brain crosswired with the Zodiac. The connection had certainly altered my brain.

As I was still reeling with the Desana, my mind scanned rapidly to another off-road anthropologist, R. A. Schwaller de Lubicz, who specialised in the Egyptian lore. Schwaller's book, **Sacred Science - The King in Pharaonic Theocracy**, had been a constant reference text for years. I had practically slept with it under my pillow. Among the illustrations in the book, Plate 4 shows a top view of the linen casing over the head of Tut-Ankh-Amon's mummy. An embroidery of beads and semiprecious stones depicts double serpents entwining in perfect symmetry along the scissure of the two hemispheres of the brain.

Now here was a clue from one of the highest cultures ever known, the Egyptian, and another clue from what is normally considered as a culture of the lowest, most backward or "primitive" kind, the Desana, and the two clues are identical. Moreover, both clues allude to neuroanatomical knowledge we are accustomed to believe as extremely recent, having been formulated during the 1950s. Modular parallelism (as it is technically known) describes the contrasting functions of the left and right sides of the brain. It is only discussed by the *creme de la creme* of neurolinguistic and neuroanatomical experts on the planet.

My rather steep commitment to stellar mythology over the years had precluded various other interests, one of which was to learn how the brain works. Suddenly, with the Desana lore glowing in my mind and Schwaller's mummy brain staring me in the face, I had an answer to the question that had been tormenting me: Why does the Zodiacal Code work out as an invented wording, a poetic paraphrase? Well, as any Amazonian native might have told me, this is the way destiny reveals itself, directly out of the human biostructure, when the two sides of the brain are coordinated.

☆ RIGHTBRAIN, LEFTBRAIN

The Stellar Zodiac is a graphic text encoded with technical and imaginative data, so it engages both sides of the brain simultaneously. The rightbrain, linked to the left side of the body, is the seat of our imaginative faculties, musical and artistic skills, poetic invention, the sense for organic design, facial recognition, and "intuitive" thinking that does not require a logical progression. The leftbrain, linked to the right side of the body, is the seat of our rational faculties, logical-analytic skills, ordinary speech and abstract thinking. In the perpetual search for truth, we steer (often spastically) between two paths. One part of us wants the poetic truth, emotionally charged, and the other part wants the literal truth, the cold, clear truth that can be proven.

Ordinary life demands that we carefully preserve the boundaries of these two brain-realms, but working with the Star Zodiac is a venture into the extraordinary. This quest arouses our innate visionary powers and inspires a language of special properties. Along this path, the proof we are seeking is not in conflict with the poetry, it is in the poetry.

Dane Rudhyar, who brought astrology into its modern form, affirmed that astrology is not a hard science but a "symbolic language." As such, it contains some elements of poetic-artistic orientation, based in rightbrain faculties. Even so, the entire basis of astrology is leftbrain, highly technical and analytic, as the anatomy of the horoscope demonstrates. It is rather paradoxical how this works out in practice, however. Among the astrologers I have known, only a couple had any real interest in the hard astronomy behind the horoscope. The numerous and exact permutations of Sign/House/Aspect, which belong to the field of leftbrain thinking, did not thrill them too much, either. In fact, astrologers have most often told me that the horoscope is merely a prop that allows them to express their intuitions. Many have implied that they don't even need it, except as a catalyst for their rightbrain faculties.

Another word for prop is pretext. In a sense, all the leftbrain technicality of the horoscope is a pretext for the rightbrain to do its "inspired guesswork." No doubt, a good many intelligent people of serious convictions suspect that astrology works something like this, which gives them ample reason to reject it. However, there is a more merciful and enlightened response. We can allow that the technical aspect of astrology somehow gives license to the intuitive aspect, and then the intuition goes happily on its own way. This would seem to explain the wide public response to astrology: people simply find it triggers insight. No one needs to know a lot about the complex configurations of the immense data loaded into the horoscope, for the slightest cue can inspire a flush of realisations, or at the least some fast and catchy speculations.

This is how Sun Sign astrology gets away famously with its sound-bytes of sagacity. A mere inkling of astrological jargon can provoke the sense of learning something about yourself in a keen, exciting and quasi-poetic way. This also explains why profiling the Sun Signs after the animal-traits of the associated creatures - the shy, retiring Cancer, the bold and amorous Leo, the hardheaded, ambitious Capricorn - goes over so fast and so well. This is obviously not dry, rational-analytic language (leftbrain). It is animated, inventive language (rightbrain). It is the graphic-poetic idiom. Most of us will respond to it covertly even if we prefer to play sceptical and dismiss it as pure jive.

In short, astrology works because it appeals strongly to the rightbrain faculties, even though it is technically based in a dense leftbrain format. It gives us all permission to use a special language to think and talk about ourselves. It encourages us to be inspired, and this leads us automatically to new ways of seeing. As soon as we locate ourselves and our lives in a "cosmic pattern," we are supported by the conviction that a higher order of truth does really pervade human experience. Destiny comes to mind in this way. This is truth of the poetic and mystical kind, cosmic sense as opposed to common sense. Easily ridiculed by sceptics, it survives because it offers genuine insights confirmed by life itself. Whether or not astrology can be proven scientifically, or statistically, is irrelevant. It does not *require* proof on rational grounds.

If astrology does indeed allow the leftbrain to give the rightbrain permission to cut loose, this is still not equivalent to coordinating the two brain-realms. They are not really working together like the intertwining serpents of the Desana, for the leftbrain merely supplies the right-brain with a pretext to express itself. This is not the dynamic collaboration of both realms.

With Star Base a higher unity of our faculties comes into play. Consider the way the format has been developed. We begin with naked-eye observation. From all the stellar data in the visible universe, the full array of 88 Constellations, we select those situated on the Ecliptic rim. This yields perhaps 150 notable stars in the 13 Constellations. First we lay them out on a planisphere, then reformat it onto a circular projection, the Rimsite Array. All this is strictly leftbrain, data-based, abstract modelling.

Next we format the Rimsite by adding viewlines, based on direct observation. We mark the Ecliptic as a calibrated scale on which we note the extent of each Constellation, still operating exclusively on the leftbrain circuits. The same holds true as we insert the horoscope with 14 components, more hard data. All this is provable, and astronomically legitimate. It involves measurable entities and details of the real-sky panorama.

Then comes the switchover: the moment we visualise the Zodiac, the instant our eyes scan the pictorial rendering of the Constellations, the rightbrain is engaged. We invite it to work in parallel with the leftbrain. As we do so, something amazing occurs, an effect that can be tested. Interlinking the two domains of the brain releases an internal language-switch. Suddenly a voice from within is improvising poetic phrases off the technical data.

Mars in 9° of the Sign Capricorn, equivalent to 279° on the Ecliptic scale, is aligned to within a degree of the star ***theta Sagittarii*** (è) at 279.48° ECL for Epoch 1950 - this is leftbrain talking; but the moment we add "near the right hand of the Archer, just where he draws back the bowstring," rightbrain is talking. Now the poetic faculty is up and running. Whatever that internal language-switch might be, we surely know when it is on. All the hard data in the leftbrain jargon of the above sentence is clear and exact, yet it tells us nothing about the human dimension. As soon as we add the visual language, a burst of meaning occurs. It is incipient, merely a burst, but it is there and it has an expressive power hard to deny. The gesture of the Archer is brought to our attention in a precise way by the location of mars, and the gesture is eloquent. It speaks to us. Even if it only startles us with a phrase, at first, it leaves the impression that it could speak volumes. Indeed, there are volumes of knowledge in that gesture, as there are in every locale around the Zodiac. The entire panorama is loaded with mythographic and biographic content. It is like the liquid-crystal graphic display of an immense memory-bank.

If we are receptive in any degree to the rightbrain circuits, the visual poetry of the Constellations will excite our poetic, metaphoric intuition. The circuits for animated, free-flowing, poetic-visionary expression reside in the rightbrain, often described

(wrongly) as non-verbal. However, they must remain mute unless co-ordinated with the two primary areas for processing speech (Broca's area and Wernicke's area), situated in the leftbrain.

Decoded, the Zodiac operates as an interactive verbal-visual medium. The encoded data *intrigues* as it resonates through a hidden field of clues and themes. It speaks to a different part of the mind, and so we respond in a different way. All this is far from mere pretending and make-believe, although it resembles them, superficially. The pictorial text of the Zodiac is not a make-believe item. It is not something we must pretend into existence, because it has already been dreamed into life by generations who came before us. We inherit this feat of poetic invention from the entire human race, rather in the same way that a tribe of indigenous people inherit a collection of stories that carry their ancestral wisdom.

Make gold with gold, the Hermetic principle advises. This is the way some unknown ancestors expressed the act of enriching life through imagination. We cannot decode the Zodiac without to some extent reinventing it as we go along. We cannot comprehend the imaginal text without activating and engaging our own powers of imagination, our poetic and visionary faculties. This is the responsibility that comes with the revelation of the real-sky Zodiac.

In practical terms, the Star Zodiac can serve as a set of trainer-wheels for guiding the exercise of our rightbrain faculties. With the Constellations as a pictorial frame, we are not just making things up at random, we are improvising from definite clues. I have described how I worked on the Code, keeping the Zodiac grounded in real-world data: the true star-positions, the received myths in their traditional forms, the cultural-artistic references, the facts of human biography. None of this is invented, all of it offers a rich field for improvisation. As I ventured to impart the Code, I found that people do respond instinctively to the Zodiacal Images. Surely this is because they are self-declarative. The Archer by his defiant aiming gesture suggests a set of actions and attitudes to all alike, and the Virgin, kneeling with sheaf of wheat in one hand and chalice in the other, swathed in a thin diaphanous veil, her hair littered with the seeds of galaxies (an exact astrophysical detail, though non-observable), vividly triggers another set of allusions. Go as deep into the mythology as one likes, there are always more clues and associations to discover. The act of trained improvisation can be enriched and deepened, endlessly.

Obviously, working the Code does involve a certain form of discipline. This is not free association, as if we relied on fantasy or mystical clairvoyant powers. Improvising with the Zodiac exploits the power of cosmic "animations" which have endured for thousands of years. The Constellations are imaginal keys to the most potent structures that inhabit human mind and memory. Each Image carries a mother-lode of poetic, religious and mythological clues. "Cosmic memory," as it might be called, is accessed via the recesses of the rightbrain. Graphically, the Constellations "entrain" the mind to a transpersonal recall. The Zodiacal Code is a high-tech tool for deep-track remembering.

☆ The Riddle of Race-Memories

The human mind was running like a movie projector long before it was compared to a supercomputer. The oldest part of our cerebral mass is the backbrain. It is known to be the grand central switching station for both visual and kinetic activities: it regulates how we picture the world and how we move in it. Research in archaic psychology leaves no doubt that before we perceived the world as we do now, we saw ourselves as fluid entities in a movie, a chaotic swirl of images. This is rather like what infants see before they mentally imprint the world and trap it into a familiar and predictable set of named, relatively stable forms.

In his argument for Neanderthal psychology, radical scholar Stan Gooch explains how the backbrain (cerebellum) is intricately wired to the rightbrain. (See *Total Man* and *Cities of Dreams.*) This confirms the way imagination and poetry link us back to the way we were, originally. The backbrain is as ancient it gets, on purely human terms. The "old reptilian brain," as it is called, has been overwritten by the "old mammalian brain" and then again by the "new mammalian brain," but it lives on, perpetuating an occult life behind the dramas of the self-conscious ego. It behaves as snakes and lizards do, driven by instincts of the most primitive kind. The downside is, left to its own devices, the backbrain can be insanely ritualistic and paranoid, as psychotic behaviour demonstrates. Yet the snake of darkness coiled in human biostructure is also a source of illumination. It is the Luciferic snake in Eden, the one who "tempts" (i.e., enlightens) our primordial parents. Back-brain circuits give us access to the wisdom of wild nature, the interspecies bond, the fabulous occult powers of eagle, salmon, bear, the precision of spiders. On the sublime side, this is the repository of ancestral lore and race-memories. Linked in a sane, stable way to the rightbrain, it plays a huge role in poetic and visionary experience. It is the key to remembering who we are and where we have come from...

Since about 12,000 years ago, the archaic behavioural programs of the backbrain had been consistently overwritten by the high-tech programs of the forebrain, the part of our grey matter that thinks abstractly. This change in cerebral orientation may help explain how the Star Zodiac (visual and kinetic, *visible and continually moving*) was superseded and suppressed by the Sign Zodiac (abstract and static, *invisible and unmoving*). Paleolithic cave art, full of fluidic images of bison, gazelle and bear, is plentiful evidence that our species was gifted with the picture-making faculty in prehistoric times, long before we came to think like smart-aleck Greeks. Graphically, ***zodiakos kyklos*** is a cycle of "animal powers" as depicted at Lascaux, the Chauvet cave and dozens of other sites that were decorated from 30,000 BCE. The loss of the pictorial Zodiac did not occur solely because of Ptolemy's influence, and not solely because we stopped looking at the night sky around the time of the Industrial Revolution. At a more profound level, at a far earlier stage, the backbrain was overwritten and we stopped thinking in a visual-kinetic way. The Star Zodiac slipped out of our minds like a TV station whose frequency had become undetectable. The station continues to broadcast programs, but no one (normally) is picking them up.

So, there is nothing the least childish in picturing the Constellations. On the contrary, doing so approximates an act of retrieval, a way to reaccess deep resources we have lost or repressed. The quest for the Zodiac takes us back into the innermost recesses of the human biostructure.

As I have noted, most of the Constellations do not present a composite of stars that resembles the creature to which they refer. The odd thing is, this obvious lack of resemblance is the secret to visualisation, rather than the refutation of it. How come? Because it forces us to realise that the image to be visualised is not to be superimposed over the viewlines. The Zodiacal Image is not a contrived device, like a transparent overlay. Drawn on paper, it is a visual cue for the brain to retrieve what's stored in it. The Constellations are related to star-patterns only in a secondary and derivative way. Primarily, they emerge from the old-time picture-show, the inner world of the archaic, transpersonal mind. Pictorial aspects of Ram, Bull, Twins and all the rest are projected from the psyche within, not by the stars without. In actual viewing, we need not rely on the Constellation to suggest its visualised form, because the creatures to be imagined inhabit our most ancient brain-centres and they must arise from within, visible and moving with their own power, true "animations" - or else we remain instinctually blind.

Mircea Eliade taught that the picture-forms of mythology are *race-memories that can never have been forgotten because they belong to the species-mind, not the individual mind.* This applies brilliantly to the knowledge encoded into the Zodiac. Recalling a memory that you never forgot must be different from recalling one that you did forget. Yet what could the difference actually be? Recalling a memory you have forgotten, you trace back, following a chain of associations to retrieve it. With a mythic image like the Twins or the Lion, the chain of associations does not belong to you, although it unfolds in you. It emerges from the store-hold of instincts through the circuits of the rightbrain, the intuitive-artistic side. Picturing a mythological image such as Enki, you tap into a reservoir of dynamic pictograms stored in the collective memory-bank. These pictures have a life of their own, animated and animating.

☆ Reclaiming the Natural Mind

Little did I know at first, and little did I suspect over the years when I struggled to see how the Zodiacal Code worked, how involved I was in an epic feat of reclamation. I had read Eliade's comment (in *Myths, Dreams and Mysteries*) about memories that cannot have been forgotten at least twenty-two years before I understood it. By the time I understood it, I was living it. Elsewhere (in *Myth and Reality*), Eliade quotes the pre-Socratic philosopher, Empedocles:

> A wanderer exiled from the great origins, in former times I was already a boy and a girl, a bush and a bird, a mute fish in the sea.

Questing in the realm of Celtic folklore, I had come across a similar evocation in the ***Hanes Taliesin***, a Welsh poem celebrating the metempsychosis of the illuminated bard, he of the "shining brow," Taliesin:

I am a wonder whose origin is unknown
I have been in Asia with Noah in the Ark
I have witnessed the destruction of Sodom and Gomorrah
I have been in India when Roma was built
I am now come here to the remnant of Troia
I have been in the firmament with Mary Magdalene
I have drawn the genius from the cauldron of Keridwen

Taliesin knows these moments as if he had been there, because within him have awakened memories of all that humanity has done. And not just in him, but in all of us, the coils of the DNA code are loaded with rich, vital, inventive language. Natural mind is in everyone. It preserves the high eloquence of survival wisdom. The recall is possible to anyone who seeks it ardently. Through R. H. Allen's book, *Star Names*, I often glimpsed a word or clue from mythology that triggered a chain of associations like a primeval memory: the recall of what I had never forgotten. It happens because it is done for us, not by us.

However, the surflux of poetic-inspirational recall does not always come easily or automatically. Eliade cites the memory-training of the classical Mystery Schools, not unlike the twenty-two years of preparation among the Welsh and Celtic bards ("folk-singers"). To improvise truly and truthfully demands a foundation as deep and ancient as the Nordic "Well of Remembrance," where Woden tasted genius. The Zodiac provides this, but there is inhibition due to our evolutional "progress" over many thousands of years. First, the old reptile brain was overwritten by the frontbrain: our instinctual, animalike behaviours were replaced by language, tool-making, symbolic and social behaviours. Then came the dual partition of the forebrain, which has been carefully traced in fossil skulls. Rightbrain gifts that sustained us in an artistic-poetic-magical awareness of the world were overwritten by the abstract programs of the leftbrain. As it ends up, the model-making powers of the leftbrain dominate us. These faculties are now isolating us in a mental exile from everything we cannot work out as a construction of our own minds. With the dominance of the forebrain circuits, we learned to make maps and models, and now we can hardly discern the real-world scenarios from which those maps and models were derived. We no longer live in the natural world, we just live with a mock-up of it. We are already well into virtual reality, running on the artificial intelligence of our own brains.

Gooch argues that our Neanderthal ancestors were still responding out of backbrain circuits. They were gifted with language (traces of which may survive in the Basque tongue) and nocturnal in habits. This would have made them adept observers of the moon and stars. All traditions of the native peoples speak of stargazers, shamans and sorcerers who commune with the supernatural and travel to the Otherworld, the Dreamtime. These shapeshifters were also the storytellers who preserved the history of the tribe. The path of the bard or folk-singer was a sacred calling, for no people on earth can survive without the remembrance and vision embodied in the stories of their origins. Retrieving the Zodiac, we retrieve with it our ancestral heritage as a species. It comes back to us, not in the abstract formulas of astrology which speak to

the personal ego, but in the concrete visual poetry of the Constellations, the oracle of natural and supernatural mind.

As a whole the Zodiac is an imaginal artifact, and within the Zodiac some of the figures refer specifically to genetic gnosis, the awakening of transentient memory. (Trans-sentient: that which runs through or operates through all sentient beings, all living species.) Moreover, the Code contains information on both how and why the Code works. This appears in the human figures. Both the Virgin and the Snaketamer embody the animating powers of natural mind, the genetic snake-wisdom. As noted when we considered the Snaketamer in Chapter Seven, the Virgin was originally pictured as serpentine. She is the DNA Woman who holds all the secrets of biological matter. As her counterpart, the Snaketamer is the master of ***Kundalini***, the serpent power. The Watercarrier, Enki, the other human-like figure, represents the mytheme of "divine kingship" along the lines of Schwaller's pharaonic theocracy. This suggests the problematic notion of an elite of illuminated beings, or possibly alien beings (extraterrestrials) who impart to humanity the secrets of higher evolution. Finally, the Twins display the mysteries of the Double, the Dreambody and sexual-erotic illumination as a path of natural and supernatural gnosis.

In *From Atlantis to the Sphinx*, a resume of some high-points of humanity's quest to discover its origins, Colin Wilson refers repeatedly to the renegade notion that a high civilisation existed on earth long before civilisation is thought to have begun, according to the academic scenario. Along with other radical minds of our time, he challenges us to reclaim all that we have lost.

But what have we lost, essentially? As I understand it, the quest before us today is not a search for meaning, nor for hard proof of Atlantean technology, nor even for "some comprehensive knowledge system that offered them (our ancestors) a unified view of the universe and human existence" as Schwaller de Lubicz believed (cited by Wilson, p. 9). Rather, it is a quest for all that we can recover by the act of reorienting to our own innate powers. There is lost wisdom, yes, but we cannot have lost what we were never free to forget.

The way to discover the lost wisdom is to reclaim the lost faculties.

Not meaning, not ruins, not artifacts, not technology, not even the fabled ancient wisdom - but the faculties from which all this was derived in the first place. This is the aim of the quest that unfolds today.

Among its many aspects, the Star Zodiac is a neuro-linguistic artifact. Yes, but like the monolith in *2001: A Space Odyssey,* contact with it is dynamic. What we can see out there engages our biostructure and excites our occult faculties. I am convinced that under certain conditions of receptivity, the Zodiac *induces us* to reprogram our cerebral circuits. It is the Brainteaser of the Ages. It is also the feedback repository for the evolutional path toward what I will call high-end survival, a future worth living.

Part Two

FROM HOROSCOPE TO GENETYPE

NINE

THE LANGUAGE OF DESTINY

If there really is a code for destiny written in the stars, the writing must be made visible. Excluding the real-sky panorama, this is impossible. Hence the missing side of the triangle ASTROLOGY - DESTINY - STARS. It is not difficult to recover the Star Zodiac and restore the graphic form of the Constellations, as we have seen. There is no dense mystery concealing the star-patterns out there on the rim of the Ecliptic, for these are readily found in every astronomy text and skywatching manual. Nor is there anything obscure about the Zodiacal Images in Model Six. These come down to us through a long tradition of skymapping linked to the rich treasures of myth and legend, art and archeology, religion and social ritual, from all lands in the world. They are part of the universal heritage of humankind, the legacy of all who came before to all who will follow. In a sense, they represent the most ancient and universal efforts of our species to tell its own story. They are a record of how we have lived, loved and learned, struggled and suffered and sublimated, through the ages.

As explained above, the Zodiacal Code is a grammar comprised of mythemes. These are shorthand notations of vast amounts of mythological material. Fortunately, using Star Base and exploring the Starchild Cycle does not require a long and exhausting rehash of myths, blow by blow. It is rarely necessary to elaborate a myth at length because the mythemes give us the full scope (or scoop) in a precise idiom. They are terrific labour-saving devices.

Nor is it desirable to recount myths *in extenso*. I had to learn this the hard way. It may take twenty minutes or more to recount a complete myth, equivalent to six or seven pages of reading. When I've done it in lectures and seminars I could watch the mythic fog roll in. The sheer density of myth rapidly blurs the edges of normal attention. By the time a myth is fully recounted, the audience is sure to be "elsewhere," but not necessarily in the Dreamtime. Since myth activates unique receptors in each one of us, every member of the audience goes through dozens of mental and emotional

reactions in the course of listening to a full-blown account. This adds a scattering effect to the overall blur, and so it is extremely difficult to pull out of the myth with a clear orientation.

In practice, it works better to use the mythemes and allude occasionally to the detailed, full-scale mythology. The option to go out and explore the mythology in depth is open to everyone, of course. This can be a fabulous journey to the far boundaries of human emotion. Exploring myths at length and first-hand can be done through reading and, even more intensively, through researching the art-historical sources where myth is embodied as a dynamic motif: in film, sculpture and painting, sacred architecture, music and dance, ritual and cultural traditions. Encountering myth in this way is an essential part of the modern spiritual quest.

That said, it is still likely that the mythic element of Star Base will arouse resistance in some minds. The mere assertion that our evolutional[1] record is preserved in myth can be problematic. Over the years, I have been confronted in many ways by the disinformation around myth. It seems that three false notions invariably arise whenever the word is mentioned:

One, that a myth is a lie, a made-up explanation or a "commonly held belief that is untrue or without foundation" (as one dictionary defines it);

Two, that mythology is a corpse, a huge collection of dead and dried-up materials leftover from the time when we invented wild stories to explain what we could not understand; and

Three, that myth comes from the past and belongs in the past.

All three of these notions are flat wrong and awfully misleading. A lot of trial-and-error in my dialogues with people taught me to discern three points of clarification against these errors:

One, myths are actual memories, but memories from the life of our entire species, rather than from the life of an individual.

Two, myths contain the lessons of human evolution.

Three, myth as found in the stellar dimension is a code that can reveal the ultimate challenges of human life - not only moral and spiritual challenges, but creative challenges in all fields of life from architecture to zoology.

It would take an entire book to elaborate these points, but this is not necessary because the following pages will provide ample applications for them. The Zodiacal Code as seen in human biography will demonstrate these points, and a demonstration is more convincing than an explanation.

☆ Horoscope to Genetype

Model Seven shows the nativity of Diana, Princess of Wales, converted into the Constellational format, or Star Base for short. Here all the cumbersome internal structure of the horoscope has finally been eliminated. The Ecliptic scale is retained,

[1] I use the ward "evolutional" for moral-creative development in the human species. This leaves "evolutionary" for Darwinian purposes.

so the Sign/Constellation interface can always be noted, if desired. The viewlines of the Constellations have been deleted, leaving only the graphic forms. The borders of the Milky Way are shown as wavy dotted lines. The line-of-sight toward galactic centre is marked by the small black obelisk near the forward hand of the Archer.

Conversion to the stellar format simplifies and streamlines the cosmic vision. The data used in the Starchild Cycle is nowhere near as vast as the permutations of the horoscope. Moreover, what results when the horoscope is transposed into Star Base is not just another horoscope, so it ought to be called by another name. In practice, two terms are all we need to describe Model Seven:

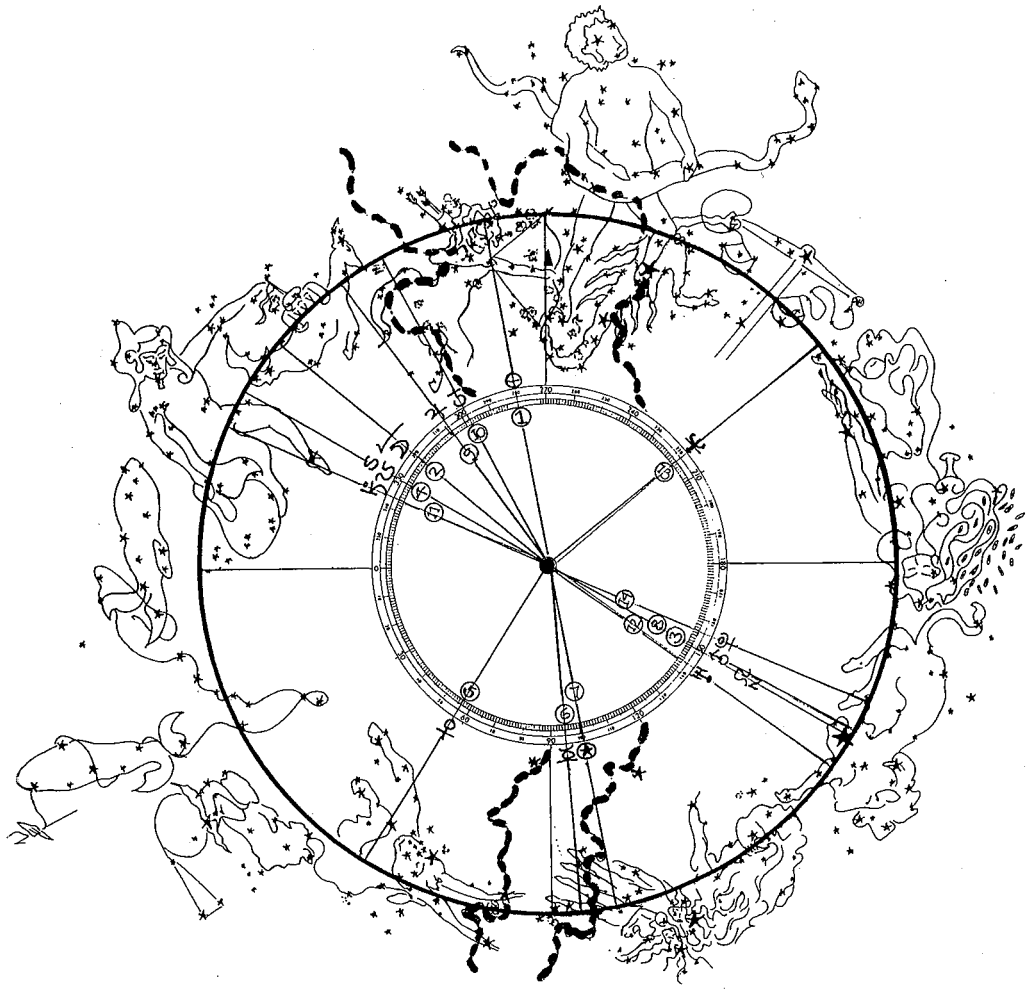
Manifold. When the sun, moon, moon-nodes and planets with chiron are projected into the Zodiacal vista, we see a spread of 14 elements in the Constellations. This is the manifold, the layout of horoscopic factors in the format of Star Base. The manifold is an exact register of positions on the starry background as well as a pictorial read-out of the Zodiacal Code in 14 distinct phrases. It is called the manifold to avoid speaking loosely of the "planets" in the Constellations, for there is more in the layout than planets. There is one star (the sun), one satellite (the moon), two opposite points on the Ecliptic (the moon-nodes), one odd cometary asteroid, and eight planets. The word manifold implies a selection of different components united in a gestalt.

Genetype. This is probably the best term to replace the word "horoscope." Everyone does not have two horoscopes, one Sign-based and one Star-based. Everyone has a horoscope and a genetype. As we know, the horoscope is allegedly unique, one to a customer. This is "your personal horoscope calculated and interpreted by an expert," as brochures and tabloid ads proclaim. Of late, it is more likely to be calculated and interpreted by AI, artificial intelligence. Computer-generated horoscope readings marketed by AstroFlash have been popular for more than two decades now.

The genetype is a more pluralistic affair. A lot of people share the same genetype, but they do not all express it in the same way. Star Base assumes that nature invests the same evolutional assets in all those who share the same birth-moment. What each person does with these talents is a matter of individual motivation. Due to the high diversity of our natural endowment, the same assets can be evolved and expressed in many different ways. They are the same assets, nonetheless.

Model Seven uses the template for all genetypes, with a special feature for plotting the Starchild Cycle. Symbols for the 14 factors in the manifold are noted on the outer rim of the calibrated Ecliptic scale, with sightlines out to the Ecliptic path in the Zodiac. Within the same circle, numbers are marked on the sightlines. These refer to the full progression of the Starchild Cycle, to be explained and demonstrated in Part Three.

Eliminating the internal structure of the horoscope will surely raise a loud chorus of groans from the astrological community. Sign-based astrology asserts the uniqueness of each and every person born on planet earth. We all like to hear this, of



Model Seven

Genetype; Lady Diana Spencer
Born 1st. July 1961

References to Diana's genetype will be found in the text from Chapter Nine onward, and extensively in Part Three for the full description of the Starchild Cycle.

course, and we like to hear it as often as possible. Uniqueness means exclusion, so I will call this the principle of exclusion. It assumes that each person born is a totally original experiment in Nature's laboratory. Anyone who wants to believe this is free to do so, of course. If they are in any sense more free believing it than not believing it, remains to be seen. It is rather like believing that each grain of sand on a beach, if taken aside and analysed, would be found to be different and distinct in its own right. Similarly, each snowflake is said to be absolutely unique. Astrology, although it deals in banal stereotypes and staggering generalities, insists that every one of us can be distinguished from every other one of us in this way. Along with the high exclusion of each birthright comes a unique and special destiny. It's a proposition guaranteed to please tender hearts and hard-core egotists alike.

Technically, exclusion is supported by the particular conditions of birth. Astrology argues that the precise conditions of every single birth are unique, not duplicated by any other conditions. Even with twins it is claimed that a few minutes difference accounts for different personalities and different destinies. Along with the exact time of birth, the place of birth determines the positions of the planets in the Houses. Astrologers calculate with great care the precise degree of the Rising Sign and the precise degree of the moon, because it is believed that all of these factors, as an ensemble, determine or reflect the uniqueness of the individual, the native.

Obviously, to eliminate these factors is to eliminate or at least suppress the high individuality of the birth-chart. This violates the sovereign principles of astrology, not to mention the cherished beliefs of the Judaeo-Christian and Islamic religions, which attribute one unique god-given soul to each human creature. The genetype does all this - and more. It embodies a radical departure both in principle and in technique. To calculate a genetype, only the day of birth is used, not the exact hour and minute. There is no Rising Sign and no close attention to the exact degree of the moon, which can move as much as 14 degrees in 24 hours.

If this were not enough to send shockwaves through the horoscopic hordes and launch a crush of astrologers into the ionosphere, Star Base also ignores the birthplace. Astrology may have its sovereign principles, but it does not have the last word on destiny. It doesn't matter where you were born, as long as you were born on earth. All that matters in the genetype is your entry-moment into the human race, one of millions of species that inhabit this rare and beautiful planet. In Star Base, the principle of inclusion replaces the principle of exclusion.

So, just the day and no specific time, no consideration of the birthplace, no Ascendent or Descent, no Midheaven or Nadir, no Houses and no Aspects: as Model Seven shows. The genetype is a construct achieved by elimination. With the downscaling comes an enormous shift of attention. This again confirms the first impression of seeing the horoscope transposed into the stars, not unlike the rush that happens when they go to warp speed in a **Star Trek** episode. (Indeed, another name for Star Base could be Star Track.) To regain the cosmos we have to lose ourselves - temporarily, at least. We have to surrender our limited orientation and all the self-pandering mechanisms that come with it, all the treasured accessories to our egotism.

With the horoscope centred on YOU, and its elaborate apparatus dedicated to telling YOU all about YOURSELF, ego centric tunnel-vision is confirmed and fixated. Astrology reinforces this fix, but Star Base reduces us to a state of naked (or native?) humility. Looking at the manifold with sightlines running into the Constellations, and knowing how remote and immense are those Zodiacal formations, we see ourselves otherwise. We must reflect that the personal self is a small affair in the full-scale cycle of human life on this planet. The new perspective of Star Base reduces us to the humble status of a participant in a cosmic drama that far exceeds our mortal limits. Yet, paradoxically, the chance of sharing in the everlasting cycle of Life with a capital L, Life on the cosmic scale, restores us to a sense of magnificence. What is awesome about us is not the alleged exclusivity of the ego, but the capacity we all have to be included in something greater than ourselves. What matters about us is less our identity than our participation. Star Base elucidates our inclusion in the human adventure, our species' infinite and ever-changing metamorphosis through space, time and matter.

☆ Higher Intelligence

The Sign Zodiac and the Star Zodiac share some common aims, but pursue them in different ways. At the heart of the matter is the question of how the individual person relates to humanity as a whole. Essentially, three ways of viewing life are implied here:

i) ***Life as you live it for yourself alone,***
ii) ***Life as you might live it for humanity, and***
iii) ***Life as humanity is living it through you.***

How you live for yourself alone can be learned from the Sign-based format. Even how you might live for humanity can be inferred from a more expansive or "spiritually oriented" reading of the conventional horoscope. So much for 1 and 2. As for 3, how humanity lives through you, this is something else again. This is the core of the Zodiacal revelation.

At first encounter, the question, *"How is humanity living through me?"* may invoke an odd shiver. Upon honest reflection, one response might be, "Rather badly." Or at least, rather blindly. More often than not, *both* blindly and badly. This is just cynical guesswork, of course. The truth is, we can't even remotely imagine how humanity might be living through us, or anyone else for that matter, unless we have a way to evaluate life from humanity's point-of-view.

This is neither a scientific problem nor a philosophical dilemma. It is not a matter of religious persuasion. It is simply a challenge that comes with the turf, the dimension of the Stellar Zodiac. It is a rare dare and an extraordinary prospect for another way of looking at the human situation. By long and troubled reflection, I have been weaned off the temptation to call it (as it has so often been called) a transcendental option. Mother Teresa, who died the same week as Princess Diana, is an obvious candidate

for this designation. That she lived for humanity cannot be doubted. At least she lived for her conception of humanity. If traditional religious and spiritual values be admitted, serving humanity puts us on a transcendental path. It means leaving behind the personal ego to become something like a selfless soul-entity burning with the motivational fire of universal love, an "imitation of Christ," to put it theologically. This may well be the supreme form of human striving that religion can propose, but it is nothing like the third option cited above.

Within the horoscope are all the elements of personality, the full dynamics of the separate ego which lives to fulfill itself. This includes a personal destiny which may be projected ultimately into a life consecrated to serving humanity. The transcendental option is there for everyone. Sure, but all this does not unfold in a vacuum. Behind the identity of the Sun Sign type, and behind the exclusional formula of ego-based destiny, is the background where Life unfolds over the long term. Through the trials and errors of countless generations, embodied in cultures and races that come and go like waves, humanity strives to fulfill itself. It seeks to become fully "self-realised," to borrow a term from Oriental spirituality.

How can any single person be a conscious instrument of this vast evolutional flow? Only by knowing what's in the background, what's working through from the hidden depths, the source of the flow. Responding to the foreground is an adaptive strategy. The foreground is all that comes toward the individual from the social environment of the times. It includes all religious and political impositions, as well as the demands of economic survival. It is the sum-total of everything laid on us from birth. In the foreground also lie the immediate and obvious needs of humanity, the kind of needs to which Mother Teresa responded and to which Diana, Princess of Wales, also sought to respond, in her own way. They both wanted to bring compassion to the events pressing upon them from the foreground of life, rather than merely to tolerate or (as many do) exploit those events.

This is admirable enough, yet the higher striving of humanity does not advance by response to the foreground, *unless* the challenges out there are matched by specific assets drawn from the background. This explains why some of the most spectacular sacrificial efforts of human beings have not advanced or changed the human situation in any significant way. The response may have been genuine and courageous, but the resources behind it were inadequate or inappropriate. Princess Diana and Mother Teresa both responded to life in a profound way that caught the attention of the entire world. Where did their response originate? Anyone would say, from the heart. What did they draw from the background to meet the challenge in the foreground? This is not so easy to say.

At first it is troubling to compare foreground and background, because we do not normally realise there is a background. In the common scientific lingo of the leftbrain, the background is "evolution." However, it is difficult to imagine what evolution means in the human sense, without a way to evaluate it. This is the significance of the background, for it provides the frame of evaluation. The Stellar Zodiac is the frame for evaluating how the intelligence of our species emerges in each generation

of its offspring. The same intelligence matures, moment to moment, in the fresh wave of new arrivals, the newborn. In the current era of massive overbreeding, hundreds of thousands of people will have the same genetype.

Astrology puts each one of us right in the centre of the cosmos, but Star Base puts us each into the cosmos. In other words, it reveals how we stand on the background. We can each know how humanity lives through us by knowing how we participate, *along with many others born at the same moment*, in advancing its long-term learning process. What lies in the background is higher intelligence. Acting as an instrument of the higher intelligence is nothing like sacrificing oneself for a religious, political or social ideal. It does not mean taking on a hundred or so charity causes, either. All this is response to the foreground, inadequate at the core. The intense pathos of Diana's life proves this time and time again. She left us with the question: How could anyone give so much and still feel so inadequate? She was almost right to feel so: it was not she herself (as personal ego) who was inadequate, but her resources. Taking on a massive load of challenges in the foreground will never make up for lack of access to the background.

Diana's genetype shows what she had to access, and so it is possible to evaluate her efforts in a new perspective. We interpret a horoscope, but we evaluate a genetype. This is possible because the evaluation occurs against a scale. It unfolds with a range of values, or criteria, behind it. The scale is visible and richly charged: the register of the Star Zodiac with the 14 components of the manifold.

Princess Diana left the world suddenly and tragically, feeling inadequate because she could not draw out of her personal self what she needed to access from the background. No one can. The evolutional assets displayed in the genetype do not come from the ego, or even through it. Like memories which cannot have been forgotten, because they are not ours in an exclusional sense, these resources belong to the species entire. We have them on loan. *To evaluate how we live, and to discern how humanity lives through us, must depend on comparing what the personal self does from its acquired resources (adapted from the foreground) with what it might do from its innate resources (extracted from the background).* There is the whole essence of the genetype in a sentence.

Drawing from the background is a new option. It leads to transentience, rather than transcendence. When the background comes through (trans-) the human-sentient instrument, a shock is released. Humanity needs the force of young, daring minds to reveal and realise itself. Ego-identity persists as a lens, as the working focus where evolutionary wisdom accumulates and matures. The principle of inclusion (genetype) can hold the principle of exclusion (horoscope) as a special case, rather in the way Einsteinian physics includes Newtonian physics as a limited case. But the special case (human ego) has to admit the background from which it emerges, otherwise the opportunity for humanity to live and evolve through it remains abstract. Once again, it is evident that horoscope and genetype might be complementary. However, the genetype displays the full scale of the learning potential in each individual and in this sense it goes far beyond any concept of private and personal destiny, as normally understood.

Transentience is transpersonal and points toward an alternative sense of one's destiny. The language of destiny is the language of the higher learning that unfolds from the background, the mythological-biographic record of our species.

☆ To Live And To Learn

Explaining the use of biographic clues to decode the Zodiac, I noted the inherited conception of destiny as a "design-for-life." As such, it is a pattern that informs our experience and even leads us to people, places and things. In short, destiny is a guiding pattern. The belief in such a pattern is obviously endemic to human creatures. Because we are capable of conceiving events in terms of directed patterns and pre-specified aims, we tend to see all of life on those terms. This viewpoint belongs to that odd category of the self-fulfilling prophecy: if we can conceive that such a guiding pattern exists, then we tend to believe that it must exist.

Fine, but without the criteria to support it, destiny may be no more than wishful thinking on the cosmic scale.

The genetype does not disclose destiny in the accepted sense. It exhibits no such pattern and it has nothing to do with a plan-for-life. What it does indicate is *a plan-for-learning*. The panorama of the Zodiac is like the schematic for an educational program that runs on cyclically, decade after decade, one century after the next. When the German Romantic philosopher, G. E. Lessing [1729-81], speculated about "the education of the human race," he was perhaps intuiting the dynamic field of the Zodiacal background.

But there is a paradox at work within this educational-evolutional design. In the United States, a country where cosmic insight is often compressed to the dimensions of a bumper sticker, it goes like this:

We teach what we have to learn.

This proverb holds a crucial key to the Zodiacal view of life. To learn something *in an optimal way*, you have to be predisposed to learn it. *Prequalified to learn it.* Almost anyone can learn to sail a boat, but those who learn to sail a boat in an optimal way, with exceptional skill and obvious elegance, must be gifted with learning skills marked for sailboating. The *specialized learning assets* unique to each of us can be detected through the Zodiacal Code. If we own them, humanity can live out its higher intelligence through us. The gift of learning - that is, accessing the background - translates naturally into a gift of teaching and transmission: so we teach what we have to learn. This is co-evolution, nature's clever and conservative method of spreading around the high-end assets encoded in our genes.

As I proposed at the close of the Interlude, the spiritual quest today is aimed to the recovery of our lost faculties. These come back to us as our specialised learning assets are activated. Just how to do this is the burning challenge of the day, for there is so much that impedes the process. If Diana had freely evolved her assets, her life-story might have been quite different from what it turned out to be. She faced

tremendous obstacles to unfolding the full range of evolutional gifts shown in her genetype. She even faced a huge resistance to discovering what the gifts were in the first place. In this respect, she was a prime example of a inspired native striving against the grain.

Where did it come from, the intense counter-evolutional barrage she faced? It always comes from the same source: the human family, the hypocrite species. "We have met the enemy and they are us," said Pogo (an American cartoon character). It comes from society, the family, church and state, all the great institutions that preserve human folly and ignore the background, discount the primary survival lessons. Along these old and reliable lines, there really is nothing new under the sun. Humanity is the worst obstacle to its own higher learning. More than anything else that might be cited (such as language skills or imaginative faculties) this is what makes our species unique. We are encouraged by society to serve and perpetuate the given order, not the higher order of evolutional striving.

TEN

SUN SIGN AND EARTH SIGN

Looking at the anatomy of the horoscope, we noted that the earth is central to the Sign/House format, but ignored. Here again is a most revealing exclusion. Apparently there is a terrestrial blindspot, as well as a Sun Sign blindspot. Might there then be an Earth Sign to counterpoint the Sun Sign?

☆ ASTROLOGY WITHOUT INFLUENCES

In Star Base and in conventional astrology alike, each technical factor belies a principle. Thus a technicality may point to the omission of a principle. Diana's genetype shows the usual sequence of 14 components. Normally, the horoscope contains only twelve elements in the manifold. What are the two extra components in the genetype? And what are the two principles corresponding to them?

We have already identified these factors, in passing. One of them is the earth, numbered 1 in Model Six, and the other is a comet-like asteroid, chiron (KI-run), numbered 11. Let's take the earth first and look at chiron a little later.

Early in my plunge into astrological research, I was struck by the fact that astrology excludes the earth. Not only does it ignore the stars around this planet we inhabit, it leaves out the planet itself. The explanation for this is simple. The horoscope is a geocentric, or earth-centred, construct. Since the earth is positioned at the centre of the horoscope, it does not show up in the Sign/House overlay. It serves as the invisible pivot of the model. Among the many astrologers I have met over the years, none of them seemed to be at all concerned if or how the earth might be included in the horoscope.

To me this was an odd and troubling matter. The more I contemplated it, the more bizarre it looked. I asked myself if this exclusion was all-pervasive, back to the origins of astrology. The answer is no, for there is evidence that the earth was included after a fashion in some early cosmologies, especially in *alchemy*. Alchemical lore is loaded with astrological terms and theories. I am convinced that some alchemists had intimate working knowledge of how the earth was involved in the biodynamics

of the entire cosmos, as a kind of revolving laboratory conjoined to a set of other laboratories. What's more, the alchemists may have viewed the earth as the master processing lab for the entire planetary system.

This arcane idea made a lot of sense to me, because I could not accept a cosmological system in which "influences" of all the planets were studied, but the influence of the earth itself was not even imagined. If we are speaking of physical influences, what planet influences us more than the one we inhabit? Astrology provides extensive profiles of the psychological features of each planet, the sun and the moon. There is a great deal of talk about martian traits, jupiterian traits, lunar traits and so on. Where are the references to terrestrial traits? There are none. *If the earth embodies a cosmic principle, this principle is absent in astrology.* The omission of the earth on technical grounds - as the invisible hub of the horoscope, it is formally excluded from the construction - has left astrologers free to ignore the earth as a referent to any principle of human experience in the cosmic order.

Against this I would argue that the earth must be a principle and not just one among the others. It must be, obviously, the "grounding" principle of the lot. Thus, in the progression of the Starchild Cycle, earth is marked 1. Like deep ecology, Star Base puts the emphasis on "earth first."

My research in astrology was never confined to the usual assumptions, as readers will have gathered by now. Above all, I never accepted the dogma of planetary or cosmic influence on human behaviour. It is perfectly legitimate to use astrology without believing in such influences. This point will come as a huge relief to sincere minds who are intrigued by the accuracy of astrology for psychological profiling, but cannot go along with a theoretical assumption of planetary influences that shape personality and affect behaviour. I took this liberating lesson from Dane Rudhyar, one of the most accomplished modern pioneers of astrological theory. According to Rudhyar, astrology is just a "symbolic language." It can be freely applied and consistently tested against human biography without having to adopt any notions of planetary influence. My habit (which still incites the gnashing of teeth in some quarters) of calling astrology a "semantic game" was lifted from Rudhyar.

So, the game works without reference to influences. My brochure for volunteers in what I then called "the Lifework" contained a disclaimer:

> "Early on I became obsessed with the idea of changing the entire language in which astrological interpretation is conducted. Not such an easy task, since the astrological root-metaphor is surely the most ancient linguistic artifact on earth. If you want to do the Lifework you will have to watch what you say - and watch what I say, even closer! If you hear me allude in even the vaguest way to anything like 'planetary influence,' you can swat me flat with a Siamese poker."

By my own standards I conducted pure research, avoiding prediction and any hint of fortune-telling. The approach of the "humanistic" school pioneered by Rudhyar came to definition in the early 70s: process-centred rather than event-centred interpretation.

Here one does not use the horoscope to see what *might* happen in the native's life - rather to see the way things *do* happen, the pattern of unfoldment (i.e., learning). Working along these lines eventually taught me exactly how the earth could be, and should be, included in the symbolic-semantic language of the nativity.

☆ Including the Earth

The first thing to do is put the earth in the format. This is no problem, as a glance at Diana's genetype shows. Even though the earth is situated at the hub of the horoscope (the centrepoint of the Ecliptic Plane viewed as a geocentric construct), it is always located 180 degrees around from the sun. To place the earth on the Ecliptic, simply lay a ruler on the horoscope, align it from the sun through the centre and mark the opposite point. This point is always an exact degree in a certain Sign: the Earth Sign. In Model Six, the sun ☉, marked 7, situated in 10° Cancer (100° ECL) is opposite the earth ⊕, marked 1, situated in 10° Capricorn (280° ECL). Diana's Earth Sign is Capricorn ♑.

This is elementary. Everyone has not only the sun in a distinctive Sign, but the earth, too. And the one is always the exact opposite of the other. When I introduced this new component into the dialogues, it produced a considerable shock and then most everyone took to it with keen interest. It was startling to find out that if you have the sun in Leo, you have the earth in Aquarius. The Earth Sign became the cue to some remarkable discussions and unusual insights, because it gave everyone a chance to incorporate their opposite side. Sometimes what is opposite can also be opposing. It can contradict and thwart us. This aspect of human nature has often been attributed to a hidden, repressed or "dark" side which revenges itself against our denial. I found this notion to be unhelpful, however. It simply did not fit the sun-earth polarity when tested biographically. In practice, the Earth Sign turned out to signify, not the hidden or repressed side of the personality, but its ultimate balance, the counterpoint of moral equilibrium. I arrived at a clear and concise definition of the Earth Sign by rigorous inquiry involving hundreds of case-histories. A new and startling way to see the Sun Sign emerged in the process.

The usual identification of the ego with the Sun Sign conveys a false lead. The personality is the sum of all the parts in the horoscope. In some cases, the traits of the rising Sign (ascendent) and the moon can be as strong, if not stronger, than the solar traits. With Marilyn Monroe, for instance, one finds no convincing reflection of her role as a sex symbol on the basis of the Gemini sun, taken alone. One must look to the position of the sun (11th House), then to neptune, the ascendent and other factors to see how the horoscope defines a profile that fits the biographical facts of her glamorous and tragic life.

This one case (out of the hundreds that could be cited) suggests how much the Sun Sign is overrated in conventional astrology. This distorts all the other information in the birthchart. It will not do to cite the Sun Sign as the self-index, the primary focus of personality. Dane Rudhyar often remarked that personality works through the entire ensemble of the horoscope, the full spectrum of twelve bands.

Here the old programming of the astrological metaphor has to be revised. Instead of the Sun Sign, it would be more apt to speak of the *Sun Style*. This change of terminology brings some liberating and insightful advantages. Personality is an ensemble, a blend of twelve Sign-bands. Yet this ensemble is filtered through a dominant style, the most effective and integrative style for the individual. To work together, all the diverse elements of the personality have to be unified in a style. Mastering the Sun Style is therefore a basic challenge everyone faces in living up to the full-spectrum potential of the horoscope.

In dialogue, this notion of Sun Styles went over well with people. Extremely well, in fact. It confirms a sense of identity without making the native feel "stamped" by that identity. Style is everyone's prerogative. Who would not rather work out a style than live up to a stereotype?

☆ Expression and Effect

Little did I know it, but once I had the Sun Style in the works, I was halfway to a jolting discovery. The hidden principle of the Earth Sign was looming ahead. The earth is always 180 degrees, halfway around the Ecliptic, from the sun. If the sun signifies how you express yourself (style) rather than who you are (essence) in some ultimate sense, what does the earth signify? If the sun reveals a style of expression, what does it take to balance and complete this style?

In astrology 180-degree separation is one of the main aspects, called the opposition. Aspects denote the dynamics of behaviour. They define specific psychological complexes, as brilliantly set forth in Dane Rudhyar's monograph, *An Astrological Study of Psychological Complexes* and Marc Edmund Jones's private course, *Pythagorean Aspects.* The opposition signifies the search for contact outside oneself, for balance and reciprocation with and through others. When not achieved - that is, when the need for such contact and exchange is not satisfied - it signifies a recurrent pattern of conflict, contradiction, alienation and other forms of "opposition." In short, being at odds with oneself, living at cross-purposes.

The opposition also relates to communication skills, or the lack of them. Communication is, after all, a matter of how we get ourselves "across" (180 degrees) to others and out there to the world at large. This idea leads directly to what is needed to complete or complement the Sun Style. For each of us, personal style is the way we express ourselves (sun), but self-expression is not an end in itself. It is a way to reach people with something, transmit an intent or send a message. Otherwise, we are just posturing, showing off or playacting for attention. Let's assume broadly that *expression is purposeful.* This is true in the other realms of nature, where all expression has a distinct purpose, from the hues of the orchid to howl of the monkey to the flick of a gazelle's ears. Expression is a message released from the inside toward the outside. It seeks a definite effect. All genuine expression wants to communicate something and the expression is only complete when its effect is received, when it gets across to the other side (180 degrees).

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stamp is Geminian: witty, flippant, sceptical, a chameleon (**Zelig** is surely his masterpiece) and a comedian in the wry wrinkled skin of intellectual mutant who laments the distress of post-modernist deontology through a mouth full of kosher salami. What comes across in his style (sun) is the bizarre impact (earth) of a insecure, endearing joker who flirts with, fights with and then makes up with his own misery, as if it were his muse.

This is how humanity acts through the native who has been breast-fed on falsies. Of course humanity does not speak through Woody Allen. It whines.

☆ Destiny on the Rocks

Diana, Princess of Wales, has the sun in Cancer and the earth in Capricorn. Her Sun-style was Cancerian: sweet and shy, reticent, prone to downcast looks, a homebody devoted to her children, strong at the core but easily reduced to a puddle of emotions around the edges. All this fits, but it can in no way account for her enormous appeal as a glamour girl. This is more evident in the jupiter-neptune square with neptune rising and the moon in Aquarius. Neptune and Aquarius are prominent in natives of high allure and jupiter denotes a factor of exaggeration. Diana's celebrity was not entirely of her own choosing. It derived from her unique role in an unusual family context, the British Monarchy. Her expression (sun) was rooted in a typical Cancerian need to belong and to bond.

But what Diana wanted to get across to the world was inconsistent with her image as a member of the Royal Family. This put her at odds with her milieu. Capricorn (earth) is the mark of social conscience. It denotes responsibility to society, or duty as a counterpart to privilege. While Diana adhered to traditional "family values" (Cancerian style) she longed to make a difference in society at large (Capricornian effect). She was not satisfied with the role delivered to her on a silver platter stamped with the royal insignia. She was determined to come across with an impact in the social realm - a strong, steady and well-measured impact. Wanting to make others take things seriously, she was attentive to grave matters which called for a caring and compassionate response. These Capricornian and saturnian traits threw her into conflict with her Cancerian image. Often she worked at cross-purposes between the two poles. When she tried to use her image as a signal flare to bring attention to other matters, the attention usually settled back on her image. She exhibited and openly expressed the exasperation of someone who tries to reconcile style against impact. Due to the extraordinary circumstances of her personal fate, it took exceptional effort to break away from her style toward an ultimate, transpersonal impact. The tension in this struggle was enormous and the stakes were high. Failure to reconcile sun and earth throws destiny on the rocks. This applies for princesses and paupers alike.

Capricorn also denotes the helpmeet or helpmate. It signifies a gift for collaboration which implies in turn a need for collaborators. There is a poignant dependency in Capricorn, although the outer shell of conduct usually conceals it.

Diana's fairytale marriage, hyped to an astronomical scale by the media, was for her an occasion to find a helpmeet, an ally and supporter. When she did not find it where she had hoped, she had the good sense to look elsewhere; yet the kind of collaboration Diana needed was next to impossible due to her high-profile role. This enforced her isolation to a terrible extent. By necessity she had to be cautious of all contacts, in conflict with her generous and amiable nature. Without the right helpmates, she could not develop her effect. To face this dilemma, she often resorted to playing up the cool, calculating, manipulative skills of Capricorn. It was a steep gamble but it paid off magnificently at some moments. Still, it worked better for those she sought to meet-and-help than it did for herself. This anguished twist of fate kept her unsettled, thrashing constantly against her limits, within and without. She vacillated wildly between intimate, healing contact, which brought her freedom, and raw public exposure, which enslaved her. She harmed herself bucking the tyranny of appearances.

If expression (lifesyle) is inconsistent with effect, we never get what we need from life. The feedback cycle is distorted. The sun-earth opposition implies a tension no one can escape, and a consequent need to work on oneself. The fine adjustment of expression with effect is an ongoing task throughout life. Conventional astrology endorses the Sun-Sign traits without discerning style from effect. This is misleading and may be worse. Natives who capitalise on their Sun-styles are not necessarily the best examples of human development, even if they are admired and adulated. When the Italian fashion guru, Gianni Versace, made the comment "I don't dress bodies, I dress egos," he was reinforcing this glorification of the Sun Sign in a narcissistic display of self-expression for its own sake.

But there is more to life than style. There is also what has quaintly been called "substance." The Zodiac is substance, and the earth beneath our feet is certainly substance. We all *grow* through our style (sun), but we are *grounded* in the human situation by our effect (earth).

For Diana, Princess of Wales, there was an excess of style and a lack of substance. This is not said as a judgement upon the woman herself, but as a reflection of her own judgement of her life. She was seeking ways to express herself authentically, apart from self-gratification. Perhaps she was on the road to transentience. Perhaps in her heart she had glimpsed that principle, and she was fighting for the opportunity to live it.

The realm of the Sign Zodiac is largely style, while the realm of the Star Zodiac is substance. Viewed as the principle of moral effect, the earth forms a gateway from the first realm into the second. So far we have been looking at the Earth Sign exclusively within the 12-Sign model, but it is possible to take it ahead. We have yet to project both sun and earth into the Constellations. The sun may be the dominant star in our firmament, but the earth is the gateway to the other stars. In the Starchild Cycle, it is the first point of access to the native Genius and the Ancestral Bond, the two themes of the following chapter.

ELEVEN

FROM EGO TO ENDOWMENT

Astrology endures because the Sign Zodiac is the template of human egotism and egotism endures like the Rock of the Ages. Sign-based astrology is the most comprehensive and sophisticated system ever devised for interpreting the game of life. Typical catch-phrases announce that astrology can tell you:

a) What makes you unique.
b) What is your personality-type, the key to all your attitudes and actions.
c) How to optimise yourself, make the best of your personal skills and traits.
d) How to find your career path and put yourself on the right course for success and wealth.
e) How to do well in society.
f) How to have a happy and meaningful life.
g) How to find love and/or romance.
h) How to guard your health, feel good and look good.
i) How to gain insight into your suffering, overcome it and heal yourself.
j) How to find or form your own spiritual values and principles; even how to envision the outlines of a spiritual quest for yourself.

This (partial) list gives the impression that astrology is pro-active and life-positive. It suggests that astrological wisdom is the time-tried expression of human optimism in its highest form. By power of persuasion, it easily competes with any doctrine of redemption and transcendence found in religious teachings. Finally, it claims to put life into a cosmic perspective. As a package deal, all this is hard to beat.

PICTURES IN LOOKBACK TIME

Star Base must not be mistaken for a make-over of astrology, not only because it uses a cosmic code beyond astrology, but also because it works in a different scale. In the analogy of the Ecliptic Plane to a circular lawn, the distance across the lawn, 80 feet, parallels the distance across the entire solar system, as defined by the orbit

of pluto: 7.5 billion miles. It takes light about 12 hours to cross this distance, and the velocity of light is 186,000 miles per second.

Impressive, yes, but this is local turf compared to the scale of distances stretching to the Zodiac. At 8.7 light-years, the nearest naked-eye star is already 100 miles beyond the border of the lawn. The most distant composite stars in the Zodiac lie at a range upwards of 5,000 miles. Imagine standing at the centre of the lawn and gazing beyond the fence at a jewel-pointed light-source 5,000 miles away. The analogy is worth reviewing here because it touches on the question central to decoding the Zodiac: How do we interpret what the planets show when they are projected into these remote star-locales?

The difference between astrology and Star Base is one of *depth*: seeing 5,000 miles beyond the fence is seeing into the Deep, indeed. You have to squint your eyes a little just to imagine it. Inconceivably remote, the Deep is nevertheless present to us as we live and act on earth. It is not merely out there in remote space, but it stretches back to us and surges around us. Like the mysterious "dark matter" which astrophysicists now tell us comprises 90 percent of the universe, it engulfs us right up to our skins. The Deep is not like the relative depth of the ocean which starts at the shore and gradually increases. On the beach, standing in the water up to your knees, you are not in the full depth of the ocean. The depth is further out and you have to go far out to reach it.

Not so with the depths of interstellar space. There is no shoreline and no gradual descent in cosmic space. Living on earth, we are sunk into it as if plunged into the black continuum of some mysterious substance that is solid and permeable at the same time. This enveloping darkness that permeates space is the background. As we have seen, the astrological model of the universe floats in a starless void, without background. It cannot tell us how we participate in the Beyond, because it does not include the Beyond. Our assets for high-end evolution are in the background. They are *innate*, distinct from all that comes to us from the foreground, all that is *acquired.* To be a vital instrument of the evolutional flow, we must draw upon the assets in the background. There is so much about ourselves we cannot comprehend unless we know what's behind us, working through from the Beyond.

The Deep is also the time-matrix of the universe. We often ask "Where does the time go?," but here it would be more pertinent to ask, "Where does it come from in the first place?" It wells out of the background.

Modern astronomical theory informs us that the stars shine with light that reaches our eyes many years after it departs from its source. Gazing at a star like Aldebaran, an orange giant in the eye of the Bull, located at 68 light-years, we see it as it was 68 years ago. Looking into the cosmic depths, we see into the past. We see into the time-matrix *as it is elapsing and literally collapsing toward us*. This weird phenomenon has been called "lookback time." Tranposing the planets across the Zodiacal vista puts them into lookback time. This is the background of every moment we call NOW. In the apparent, strangely elusive flow of the NOW we dimly sense time collapsing into us, like the frontal wave of some huge and invisible weather-system. This effect

belongs to the realm of the "occult," that which is concealed. Occult phenomena are not "extrasensory" and not abstract like "quarks," "black holes" and other mathematical fictions we cannot detect. Occult phenomena reach us and effect us in our physical senses but they are concealed within our sense-impressions. They are real but infrasensory. In the language of physics they are said to be "inert."

Transposing the planets into the Zodiac puts them into the cosmic time-matrix. In space, the inertial power that holds everything together is gravity. It is the source of universal coherence. Another kind of inertial power operates in the time-flow. It is the source of universal continuity. It sustains both animate and inanimate creatures alike. As it works in the biological realm, it is "living time" (to borrow a term from Maurice Nicoll, a disciple of Gurdjieff). When we insert the planets into the continuum of living time, we have a register of our evolutional development in the long term. The horoscope puts us in the centre of the cosmos so we can see how to make the best of all that is around us, but Star Base puts us on the "event horizon" of evolutional time. It does not show us how to get ahead in life, but how to participate in evolving the life ahead. It does not endorse getting the best out of life. Rather, it poses a challenge: find the best in yourself by mastering the higher intelligence Life has invested in you. For each and every one of us, contribution to the future depends upon drawing from the background. To self-evolve and excel in the human adventure, we must draw upon the living record of our moral-biological learning skills.

To keep it simple, I like to say that Star Base locates each individual on the learning curve of the human species. It is a method for detecting our innate talents, and not just any talents, but the exceptional talents, the high-end assets.

☆ Stars and Genes

Conversion to Star Base generates a strong impact, even before we know much about what the graphic display in the Constellations is telling us. There is a breathtaking loss of individuality as the planets are transposed on sightlines that radiate to locales light-years away in the Deep. The known boundaries of ego dissolve, yet a pattern remains. The horoscope converted into the genetype shows a pattern of fate shared by the thousands born at the same moment, no matter where. Planets in star-locales do not represent a destiny unique to the individual, but a destiny shared with others. And beyond that, even a destiny derived from others.

We inherit our fate from others, not from the stars. This is one of the revelatory messages of the Star Zodiac. The Constellations register a huge range of encoded data that record our evolutional inheritance, the precious skills and enduring inspirations we receive from the human species, as surely as if it were transmitted to us through our genes. Shifting from horoscope to genetype, we pass beyond ego to endowment.

The fact that we inherit certain personality traits, values and interests, as well as organic and physiological features, from our parents and their parents before them, is obvious to everyone. These traits accumulate over a number of generations. Both the form of our bodies and the form of our behaviours reflect a sequence of genetic

transfers. Let us call this the familial inheritance of every human being. It is blood-based and racially slanted. Now imagine that in addition to this legacy of moral and physical attributes, you have a second kind of inheritance. This comes down to you from the human species as a whole, rather than from specific genetic/racial/familial ancestors. This other inheritance is your higher endowment. It is a transentient and transpersonal birthright, independent from whatever you receive through blood-kinship. It is your inheritance from humankind at large, rather than from any blood-related members of the species. This is what the genetype shows.

There is emerging evidence in genetic studies that such a second, hidden inheritance does exist, and that it can be detected in the human DNA code. Since the late 70s, experts in the field have known that in every human individual a part of the DNA sequence is "veiled" or sealed. The sealing mechanism is a particular protein, called a histone, which closes off part of the genetic code for reasons unknown. It is as if we carry "sealed files" in our genes. We are like spies who embody top-secret information, or like heirs to a fortune of which we do not even suspect the existence. Like spies, we risk blowing our mission if we do not discover the secret information incorporated in our very cells. Like heirs, we risk losing our inheritance if we don't know how to collect it.

☆ The Ancestral Bond

It is one thing to have an endowment, and another to claim it. We inherit familial traits from blood-relatives whether we claim them or not. Indeed, whether we like them or not. No conscious act of assimilation is required. With the endowment, it is otherwise. We must know what we are receiving and we must receive it consciously, gratefully. The pattern of endowment shown by planets in the Zodiac is not something that belongs to us in the same way as genetic inheritance. Rather, *it is something to be engaged.*. It is like a set of specific tasks for which we have been prepared through a long course of experimentation lived by our forgotten ancestors. These high-end instructions remain totally inert unless they are implemented.

The endowment can easily be ignored, yet the consequent loss is immense and life-threatening, for this ensemble of specialised learning skills carries the quintessence of our fabled human sapience, our tribal wisdom - what I like to call the Premium. It is the accumulation of many past lives which were not our own, not "previous incarnations" of an exclusional and ongoing ME or YOU; yet we benefit from the trial-and-error of those lives as if they had been our own. The Premium is the distillation of ancestral lucidity, the summation of high-end survival-skills including all we have drawn from the cross-species bond, all we have learned from the wise counsels of salmon and eagle, gorilla and whale, badger, bear, owl, eel; for the Zodiac is a "cycle of animal powers," after all. The Premium moulds practical and visionary talent into one agenda. It preserves in a time-release formula those rare evolutional skills we need to create a future worth living.

Contrary to the wishful thinking of the Ages, we are not free unconditionally, we are free to choose. And perhaps we are only free when we're choosing. Existentialism in a sound-byte.

When we're not choosing, we run on default, we act as automatons, sleepwalkers, zombies, as Gurdjieff insisted. Perhaps there is something in astrology that allows its adepts to discern the mechanics of default morality and propose ways to exploit it. A winner's role, a wonderful destiny, a life of a high achievement, being successful and loved in the way the lifeplan of your horoscope reveals, may be nothing more than making the best of your evolutional ignorance, exploiting your blind automatism.

But endowment is another story, another life. It is something you claim for humanity, rather than for yourself alone. Star Base is about discovering and living a commitment that matters more than life itself. It involves deepening and enriching personal experience in ways that cannot be measured by the criteria of the outer life; yet it does not preclude love, happiness and social-material reward, either. These may come as by-products of the primary commitment, but they are not goals or incentives for seeking and achieving the endowment. There are no payoffs in allowing humanity to live through you. The Premium comes with no guarantees.

This is a vast and humbling proposition, and a rather outrageous one, no doubt. It supposes an adventure of high paradox. We must move beyond our insatiable egos to claim an endowment through which we evolve the best of ourselves in service to the future. Making less of the ego, we come to value ourselves more as agents of Life. We may even come to be thrilled at the way humanity lives through us. (I am well aware that this paradox runs against conventional wisdom, which insists that it takes a super-strong ego to accomplish humanitarian goals. Further reflection on this point comes up in Chapter 20, Biography by the Stars.)

The benefits of high-end survival wisdom, evolved by a long collective effort down the ages, are ours on loan, but whatever we do with them is truly ours for keeps. The endowment shows, not how to excel on the personal/professional scale, but how to participate in crucial moments of change and learning in the life-cycle of our kind on the planetary scale. What does evolution mean in the human sense? Simply, to learn how to live and do it at the best level possible. To become better at knowing what only the human creature can do. And to do it passionately and skilfully.

Through the endowment, we co-evolve along the learning curve of humanity. The genetype displays the outlines of a spiritual calling, a vocation that Sign-based astrology can neither detect nor explain. The 14-point progression in the Starchild Cycle organises the learning curve into the plot-line of a spiritual quest.

☆ Ego or Genius

Viewed in the stellar dimension, human fate is a shared adventure. From the entire human species we each inherit specific gifts that have been prepared long in advance by unknown ancestors. We receive this legacy as self-initiating instruments of a higher continuity, rather than self-seeking egos. To win at the game of life, to perpetuate ourselves in social and professional triumphs, and to realise a personal destiny in some unique, independent, romanticised manner, may be highly encouraged in the world at large, but this is not the way ahead for humanity. The Starchild embodies

the Genius of our species. If the Genius is not honoured and sustained, evolution turns into a degenerating ego-game.

What conventional astrology tells us about ourselves is just that - about ourselves. The Star Zodiac tells us that we are not unique and we are not here on earth for ourselves alone. It describes our share in a great drama, a cycle of evolutional lessons. It informs us that we are indebted to allies and benefactors who came before us, and it confirms our part in a long, long adventure. Even though we never knew them in life, even though we are not related to them by blood-ties, we are linked to our evolutional forebears by another kind of bonding.

If humanity ever needed to discover such an ancestral bond, a connection that works beyond the ties of blood and race, beyond the dogmas of nation and religion, the moment is surely now. In the final countdown to the 21st Century, the question of ancestral wisdom looms large. The next millennium begins in the year 2001. For some time already, the human species has been facing a crisis of faith (so called). The old-time religious value-systems are failing on all sides, breaking down and disintegrating. This is not a startling or original insight of this author, for many thoughtful people have made the same observation in other contexts. Fundamentalism and religious fanaticism, more and more frequently linked to terrorism, are reactions rather than responses to this crisis of spiritual guidance and moral disorientation. Day after day, we are compelled to reflect closely on what we are missing.

Fundamentalism proposes a received wisdom alleged to come directly from God, the Supreme Being, and you can take it or leave it. It can neither be changed or challenged, at the risk of banishment or even death. Its origins are in the hypothetical Beyond or in the historical past when God spoke to a favoured character like Moses or Mohammed. It comes down to us as a package deal, complete with dietary rules, sexual mores and often a dress code.

Ancestral wisdom is also a received wisdom, but its origins are not divine and supernatural. They are entirely human, species-based and linked to the cross-species bond. To survive as a species, we must find solutions for living in a sane way in our evolutional niche. For this, only the wisdom innate to our own species can direct us. Ahead, the best jobs are open for Genius; others need not apply. To evolve in the human sense is to live in the most intelligent way. If the Premium is not accessed and working in us, we lack the savvy to survive. What it takes to create a future worth living must come from the Innate, because the sum-total of acquired knowledge is spent, or corrupted. The wisdom of the self-declared elders is banal and nonviable. The apocalypse is looming: the word means "undoing the seals." It is due time to find out what is lurking underneath those histones.

The endowment comes down to each of us in a particular way, depending on the moment we are born but not upon where, for it exceeds racial and geographic boundaries. It does not depend for its long-term continuity upon the usual methods of transmission. It is not transmitted from without and it cannot be acquired from the foreground. It cannot be learned at the knees of self-appointed elders who stifle each new generation of children with their pious ignorance, load down the human spirit

with stagnant creeds and blind adventurous young minds with venal aspirations.

Some who have seen this crisis coming have proposed a return to ways of transmitting ancestral wisdom modelled on aboriginal teachings, along various lines. There is a lot of merit in this proposal, and no doubt society at large could be morally and culturally elevated by such a revival. Indigenous peoples who preserve the cross-species link and the respect for "ancestral ways" could teach us some things. The Bushmen of South Africa, the Australian Aborigines, the Hopi, the Apache and the Navaho, the Desana (whose legacy to me is described in the Interlude) and the Inuit - these and other natives hold the last fragile threads of sanity for a degenerating species. The "international community" needs to receive from them as much as they are willing and able to give.

Still, it would be a huge oversight to ignore all that we inherit through the endowment, outside of blood-based genetics and tribal solidarities, beyond racial and cultural traditions. Acculturation impedes the Genius. All the more urgent, then, to see exactly where the Genius appears in the endowment, and to appreciate the odds of awakening it.

TWELVE

THE NATURAL LOTTERY

Mention astrology and the suggestion of "cosmic influences" soon follows. It is impossible to escape this inference. To many minds astrology stands or falls on the hypothesis that cosmic influences of some kind (stellar, planetary, solar, lunar) have an effect upon human actions. They are believed to shape human character from the moment of birth and exert a guiding influence through life. These ideas are assumed by those who argue for astrology, as well as those who argue against it.

The unresolved debate reflects the mindset of our time. Living as we do under the impressive reign of scientific technology, we assume that scientific proof is the measure of truth. In short, we suppose proof = truth. A good many of the more serious advocates of astrology flatly reject this equation. They argue that astrology is valid, morally and psychologically, even without a proven physical basis for cosmic influence. In their view, astrology does not need to be legitimised by hard science. It is true as long as it engenders a truthful way of seeing life. If it gives meaning to life and offers insights for living, this is proof enough. It is testable to the extent that the insights it offers can be applied in action and attitude, and the results will be there for all to see. As a diagnostic tool and an accessory to personal transformation, astrology has already been well proven in the lives of millions of people.

Against this defence the opposition responds that all this "insight" and "transformation" is just a kind of game that works because the participants agree upon the rules (rather the same way scientific proof works, by the way!). They reject the validation of astrology by subjective experience as a delusion... and so the debate rages on.

☆ THE FIRST MOMENT OF BEHAVIOUR

The revelations of the Star Zodiac can contribute a lot to resolving this debate, and they may also alter the way both arguments are stated. As already noted in Chapter Ten, Sun Sign and Earth Sign, it is perfectly legitimate to use astrology as a symbolic language without adopting a theory of cosmic influences. This is true in Star Base as

much as it is in Sign Base. It becomes a little tricky, though, because as soon as another Zodiac is exposed in the background of the 12-Sign Dial, we are tempted to assume - aha, at last!! - we have discovered the true source of cosmic influences! The real-sky Zodiac, because it is actually, physically out there, seems to be the obvious solution.

It is hard to see how the Sign Zodiac could have any physical influence, since it is a vacant construct, like the framework of world time-zones. Most arguments in defence of Sign typology identify the seasonal cycle as the physical frame of influences that somehow generates or grinds out a complete set of twelve personality-types in the course of each year. It is of course conceivable that distinct temperaments could be born in different seasons. Why summer births yield Gemini-traits and Cancer-traits, while spring births yield Aries-traits and Taurus-traits, has never been clearly or adequately explained, however. The high specificity of Sun Sign typology cannot possibly be derived from a crude cycle of seasonal changes. In any case, the seasons differ around the world, while the Sign-types are held to be universally stable and invariable. No argument along these lines holds together in a convincing way.

Given the impossibility of deriving the Sign-types from any physical field, it is tempting to suppose that the Star Zodiac will supply what's missing. Needless to say, some siderealists have jumped on this claim. They argue that the Star Zodiac (in their version) is indeed the missing matrix of cosmic influences. These radiate to us like long-wave signal-patterns from the real-sky environment beyond the Sign Zodiac. Accepting Star Base does not oblige us in any way to adopt this hypothesis. In practice, the genetype stands on its own terms: the biographic evidence.

Star Base rests on two simple assumptions: first, *the endowment exists*, and second, *it is recorded in the genetype*. The decisive word here is *recorded*. This word focuses the crucial difference between all former arguments for cosmic influence and the revelation of the Star Zodiac.

In the genetype of Diana, Princess of Wales, venus is located in the shoulders of the Bull, close to a beautiful star cluster called the Pleiades, and mars is exactly on the brilliant star marking the heart of the Lion. Here the two basic code-phrases are "venus in the Bull" and "mars in the Lion." Each phrase has a number of variants that express the exact locale in the Constellation. "Venus in the shoulders of the Bull, approaching the Pleiades" is such a variant.

The language of destiny unique to Star Base is neither causal or metaphysical. It is poetic, yet it is also astronomically exact. It does not require the belief that venus and mars in these stellar locales *caused* Diana's behaviour in any way. They simply *record* her behaviour. They record the first moment of her life, *which is identical to the first moment of her behaviour*. The manifold registers a certain moment in terrestrial time, but it does not cause anything that occurs at that moment. Diana's endowment, like everyone else's, is fully present from the first moment of her life. It begins to expire at birth, like the ingredients packed into a time-release capsule.

Any event can be recorded in Zodiacal Code. Consider the sinking of the Titanic. This occurred in the pre-dawn of the 15th of April, 1912. Software with a graphic

display of the Constellations in the round can show us the manifold for this date. We would simply enter "15 April 1912" to bring it up on the screen: sun beneath the tail of the leaping Fish (or Whale), mars in the knees of the Twins, jupiter at the left knee of the Snaketamer, and so on. In Star Base, we do not suppose that these planets in these positions at that moment caused the Titanic to strike an iceberg. They record the event, and that's all. Even a hardnosed scientist cannot disagree with that assertion!

Here the contrast to conventional astrology will again be obvious. Astrologers looking at this date will not see the manifold. They will see planets in Signs and Houses, the aspects between the planets, the whole kit and kaboodle. A good many astrologers would boldly claim to be able to use the horoscope of that moment to explain how the planetary pattern caused the sinking of the Titanic. They might say that the exact square (90-degree angle) of the sun in 22° Aries to neptune in 22° Cancer "triggered" events leading to the collision with an iceberg. They could argue that certain configurations of planets cause shipwrecks, accidents and natural disasters of all kinds. Serious research has gone into such suppositions, consistent with the causal theory of planetary design. Most astrological proofs of causal theory come after the fact. Looking at the chart for the Titanic disaster after the event has occurred, it is easy to come up with some clever technical angles and a line of sly jargon to explain why it had to happen as it did. Whether or not one is convinced (or even entertained) by such arguments is more likely due to the will to believe than to the solidity of the "proof."

Star Base avoids the burden of proving or disproving the causal theory. No sober-minded person can deny that the manifold is a register of the moment it displays. This is utter, beautiful simplicity. At the moment of Diana's birth, it registers her endowment. It also registers everything else that occurred at that moment. If there had been a huge train accident in China on the day Diana was born, the manifold would also register that event. This poses a possible objection to Star Base: namely, How can the genetype be valid if it is a register, not merely of the first moment of a person's behaviour, but of everything else that happened at that moment?

The answer to this objection is twofold. First, we are concerned primarily with the manifold as a register of the birth-moments of human beings. The fact that it may also register other events merely points to its applications as a wide-field database. We do not question that a high-tech satellite orbiting the earth can process tens of thousands of diverse data-samples at the same moment, or that an optical fibre network can send and receive countless conversations simultaneously without mixing them up, or that a laser beam can reconstitute a complete holographic image from a fragment of the original holographic plate. These are well-established wonders of modern technology, and the Star Zodiac compares to them. It may be an instrument of high technology in its own right. In any case, we can disregard its full-spectrum potential as a database and concentrate solely on the register of birthdates. This serves our aim to investigate how the Stellar Zodiac displays the "event horizon" of human destiny.

Second point: since the genetype is shared by a great many people, there is a pluralistic value to the manifold. Counter to the astrological notion that each horoscope is specific and unique, calculated down to the second, Star Base proposes a more discriminating view. Everyone born on the same day as Princess Diana shares her genetype, although they do not all (obviously) share her destiny. There is more than one way to skin a bureaucrat, however, and there is more than one way to achieve an endowment. Because the human creature is infinitely adaptive, inventive and imaginative, at best, every endowment can be evolved in an original way. Against the astrological doctrine of exclusion, Star Base offers the principle of inclusion. Moreover, it asserts the prospect of high *singularity*. This is a term from astronomy that refers to a fleeting phenomenon on the "event horizon" of a black hole. Likewise, the genetype defines a single event horizon shared by many individuals, each of whom can fulfil its fleeting promise in a singular way.

Perhaps several hundred people of European origin have the same birthday as Diana. Any one of them may respond to a calling as dramatic and world-embracing as hers. Each of them, as a singularity, might discover and evolve the same common endowment along original lines. Sharing the same birthday is far more than a sentimental tie. Since the endowment is fulfilled by choice, it is impossible to say how many singularities can result from one birth-moment. Although Star Base takes away the glorious importance of the egoic destiny, it makes up for it by asserting *the singularity of expression* inherent to each and every genetype.

☆ Cosmic Odds

With the stumbling-block of causal proof out of the way, something new and fascinating comes into view. This might be called the Game Theory of Destiny. Its basis is statistical, but it is not confined to the usual cold grey assumptions of statistical theory. The calculations involved are so elementary they can be worked out by a schoolchild.

Take a code-phrase like "venus in the Bull," referring to Diana's genetype. This phrase indicates a stellar locale for venus and it comes with a statistical probability. A measure of cyclic activity is implied in each star-locale. Venus circles the sun every 225 days. Viewed from the earth it appears to make this cycle in an erratic way, but on the average it passes through the Bull once every seven or eight months. With Star Base installed as a database, we easily compute all periods when venus was in the Bull previous to Diana's birth. Obviously, this yields a huge array of data because the cyclic period of venus is rapid. Narrowing the parameters gives a more precise array. We can ask the database to show the times when venus was in the shoulders of the Bull, near the Pleiades: say, between 55 and 57 degrees on the Ecliptic. Thus, variants of the code-phrases carry a more exact sampling of cyclic activity.

Venus circles between the earth and the sun. Moving outward, the cyclic periods of the planets are slower. It takes jupiter 11.86 years to circle the sun, pluto 248 years. If we ask the database to show previous cycles that correspond to the code-

phrase "pluto in the Lion," it will bring up 25-year intervals running back 248 years at a time. If we ask it to show exact repetitions of the star-locale of pluto in Diana's genetype (7° Virgo or 157° ECL), it will give a sequence of dates at 248-year jumps back from 1961: 1713, 1465, 1217, 969 and so on, as far as you care to go.

Now the question is, Are the odds for venus higher or lower than the odds for pluto? Normally, if the odds are low there is a good chance of winning, and if the odds are high the chances are much slimmer. So venus carries the low odds (rapid cycle) and pluto carries the high odds (slow cycle). This is a crucial distinction that plays an important role in interpreting the Starchild Cycle, as we shall see in Part Three when we consider the Starchild's struggle against the Pretenders.

Venus as it occurs in Diana's genetype will recur in many thousands of instances, while pluto will only recur at the intervals cited above. The endowment incorporates both kinds of odds. Some of our high-end evolutional assets are frequently and tirelessly recycled. They come up for activation in thousands of nativities all over the world. Others come up more rarely, following long-term rhythms like those of uranus (84 years), neptune (165 years) and pluto (248 years). The exact repetition of the star-locale of the earth itself comes up once a year.

How does all this translate into human destiny? It tells us that each genetype rides on similar, recurring odds but the combination of odds in each instance is unique. All the star-locales in Diana's genetype have occurred countless times in the past, but never - that is NEVER - all together, in the exact same ensemble of the day she was born. If the database were asked to search for the recurrence, not just of one or two locales in her genetype, but of all 14 in the same configuration, it would come up with nothing, because no other moment exists cosmically as an exact repeat of 1 July 1961.

Personal destiny rides on the odds distributed by our learning potential as a species. If it pays off at all, the "natural lottery" pays off for humanity as it lives through each one of us. It is not designed for self-gratification, but to insure the application, time after time, of all we can learn from living. It preserves what I have called the Premium and makes it accessible to each new wave of human offspring. The probability that the Genius of our species can emerge through the offspring of any day is shown by the combination of high and low odds.

Each genetype is unique, even though it consists of universally recurrent, time-phased positions. Each star-locale among the 14 in the Starchild Cycle translates into a code-phrase. Each such phrase is a resume of high-end evolutional assets and survival knowledge. The genetype is a summation of evolutional lessons that occur cyclically and become accessible periodically, over and over again through the ages. Everyone born into the human tribe gets a chance to rediscover and apply certain lessons. The assets in play are universal but their combination at any given moment is crucially measured as a one-time response to the evolutional situation at that moment. The manifold on the day we are born shows how we and our time-twins are "assigned" the same precise set of evolutional

tasks. To put it otherwise, it shows how we are uniquely "qualified" for those tasks.

It is strange, indeed, to be qualified for a mission you may never undertake because you do not realise that it exists. This does appear to be nature's way of dealing out odds to the human species, however. Star Base means nothing unless we can accept that the endowment really exists. The endowment means nothing unless we identify it and claim it. For what it's worth, the concept of the endowment as I am developing it here is supported by the most recent and most sophisticated research in biological anthropology. Melvin Konner (in *The Tangled Wing*) traces the studies that have led to our understanding of "genetically based tendencies to learn some lessons better than others." He cites Julian Huxley's admonition (from *Essays of a Humanist*) to remember that "even the capacity to learn, to learn at all, to learn only at a definite stage of development, to learn one thing rather than another, to learn more or less quickly, must have some genetic basis."

Konner explains that "prepared" or "directed learning," as it is now called, "is our best current bet for a reconciliation between those ancient opponents, instinct and learning." Directed learning could be an exact synonym for the unfoldment of selected evolutional assets: exactly what is shown by planets in the Star Zodiac.

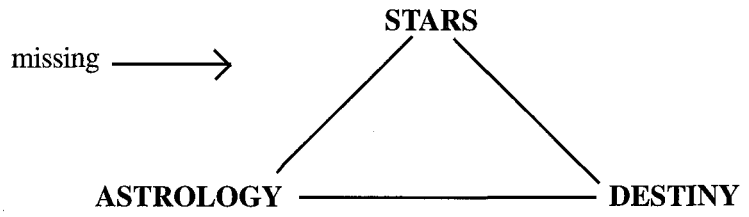
In Star Base, this reconciliation is implicit: instinct means a specialised learning program. The planets cycling through the Constellations present in graphic form a full repertoire of our instinctual learning patterns. At any given moment, a selection of this evolving intelligence is fed back into the collective gene pool to be embodied in our offspring, the guardians of the future. Each planet in a star-locale shows the assets "on release" to the group of children born at that moment. Different sets of instinctual lessons come to maturity at each moment, and so on it goes, continually.

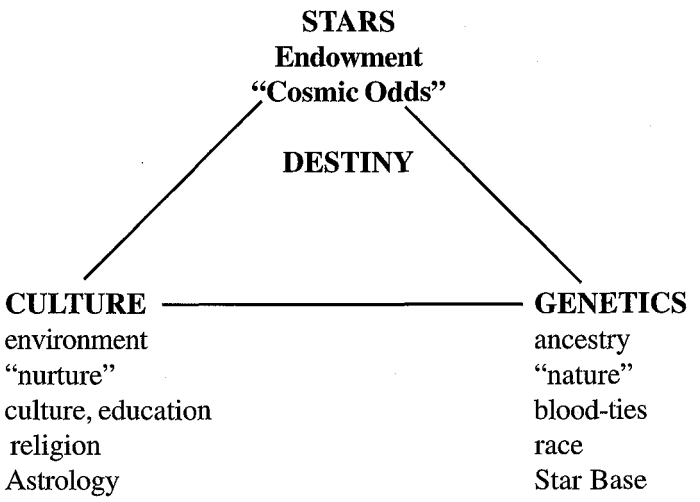
The Stellar Zodiac is a record in mythological language of all kinds of experiences undergone by human beings as our instincts have evolved over the centuries. The mythological tales linked to each Constellation describe the slow unfolding, the trials and setbacks, advances and challenges, relating to specific learning programs. For instance, the Virgin displays the instinct of adaptation to nature, both in its external forms and in its somatic or body/mind context. The Bull displays the instinct for balance, beauty, aesthetic experience, reconciliation of the real and the ideal, the actual and the imagined. The Ram displays the instinct for rational or scientific ordering of the world, the control of nature rather than adaptation to it.

One could say, Life with a capital L gambles on us to recover the long-term concerns of survival. All this works through us from the background, the "time depth" of human evolution. Obviously, if we concentrate on making the best of life in society as it stands in the foreground, nature's gamble is futile.

☆ Destiny Revised

At this point it would be enlightening to take another look at the Destiny Triangle (p. 5), but revised:





Above is the triangle as discussed in Chapter One, and below is the revision. The big change is, Destiny appears in the centre of the revised triangle. The lower righthand corner of the Triangle, formerly occupied by Destiny, is now occupied by GENETICS.

In the new arrangement, astrology stays as before because it belongs in the foreground along with culture and education. Astrology has played an enormous role in numerous cultures all around the world. As the twisted sister of astronomy and the rejected handmaiden of Christian apology, it exemplifies what Terence McKenna calls the "egocentric ideology" that denies the natural mind and endangers our biological niche. In danger of being nurtured, educated, indoctrinated by culture, we learn how to cope but not how to co-evolve.

Equal in force to nurture is nature, shorthand for the realm of genetics. By a curious shift, this replaces DESTINY in the first triangle. Most people would agree that genetics has a destiny-like impact. What is the destiny of those born with physical and mental handicaps or inherited diseases if not the rule of their genetic make-up?

STARS remains at the apex. This now equates to Cosmic Odds and the endowment. It is another kind of ancestry, a second inheritance (or perhaps the first, the original). DESTINY may now be conceived as what occurs at the conflux of these three realms, like a point where three rivers pour into one basin. The challenge to become self-evolving and claim the endowment does not ignore the baseline of the triangle. It does however elevate consecration to Life above either of the other two realms, environment and ancestry.

If the natural lottery puts Life first, would it not be wise for us to do the same?

☆ Time-Twins

Many people share the same endowment, which means they share the same odds, reckoned cosmically, but not the same odds, reckoned existentially. Time-twins will have the same endowment but different environments and different ancestries. Among those who share Diana's endowment, no one else inherited her genes or her privileges. It is not easy to travel around the world for humanitarian causes, but it is more pleasant when you go first class, have all arrangements waiting for you, a backup team of military, diplomatic and secretarial aides, people serving you hand and foot, bodyguards and medical protection, all the best contacts assured, and you never have to think about how to pay for any of it.

Upon her death Diana has been hyped to sainthood, but this is a tragic mistake. She is wrongly remembered for what she achieved, rather than for what she dreamed of achieving. At death, with the blurring of time and the human tendency to mythologise our own benighted kind, we attribute to Diana all manner of fine qualities and noble attainments. Her precious and fallible humanity recedes into the Deep. We are now convinced that her act of touching an AIDS patient before the cameras changed attitudes in the entire world. Not so. By that act and others, she expressed her passionate will to change the attitudes of the whole world, but she did not change the attitudes of the whole world. And there is a long way to go before anyone does.

If we appreciate that Diana's efforts and aspirations for humanity remain in play, then we will naturally wonder what might be happening with others who shared her endowment. This way of viewing her life, rather than turning her into an exceptional case that blocks our view of other singularities, puts her on the same level as others striving to achieve equivalent evolutional gains. It keeps Diana with us in the human frame, and keeps us open to honour and support those others who are still striving as she did, in their own ways. Whoever and wherever they may be.

This raises the fascinating subject of time-twins, born on the same day in the same year. The exclusional bias of astrology has impeded research in this area. If we assume that each nativity is unique, we are not going to take much interest in parallels among time-twins. Research is sketchy and incomplete in this area, but Star Base

does turn up cases of singularity that are sometimes baffling, sometimes amusing. Like biological twins, time-twins have the same genetypic groundplan but they are free to live their own lives. The parallels that show up are often more bizarre than instructive. Sometimes they are hilarious.

The Czech writer Franz Kafka was born on the same day as the American sculptor, Rube Goldberg: 4 July 1883. Kafka is a name that has passed into the language. "Kafkaesque" refers to absurd and tyrannical complication. This writer's world was nightmarish and paranoid. His characters find themselves on trial without knowing the crime of which they are accused; or they wander without purpose in dim torturous settings. They act and react like mechanical dolls. Kafka's vision of the human condition was dark and depressing in the extreme.

Rube Goldberg's name has also passed into the language, although it is not as well-known as Kafka's. Goldberg was a sculptor who made elaborate constructions that accomplished no obvious purpose. Their moving parts were synchronised in a perpetual motion of absurd mechanisms that interacted to accomplish nothing. Thus the phrase, "like a Rube Goldberg machine." Tedious and elaborate, Goldberg's machines perform all kinds of weird actions: a ball rolls down a gutter and bounces into a cup which sets off a spring which releases a hammer which hits the flapper, knocking the ball into a pail from which it rolls again into the gutter, or sometimes it misses the bucket. The comic absurdity of these art-works is a singular expression of the same endowment Kafka expressed, in his own singular way, as a vision of paranoid wanderings that lead from nowhere to nowhere else.

Sometime time-twins show up as the oddest of couples. Take the actor James Arness and Henry Kissinger, one-time Secretary of State for the USA: born 26 May 1923. Anyone who saw and heard the formidable Doctor Kissinger in his heyday cannot forget the impression of his voice, the epitome of deep, froggy authority. His impact as a statesman was based on his unflinching deadpan delivery. One waited breathlessly for Kissinger to crack a smile or wink, even to twitch, but it never happened. He behaved like a man who had the weight of the world on his shoulders and even took it seriously.

Actor James Arness made fame as a TV personality, the frontier marshall Matt Dillon in the series *Gunsmoke*. Cast in the mould of the tough, silent type, Arness embodied the same deep-voiced, unflinching authority as Kissinger, but in the singular expression in the American frontiersman. Both Kissinger and the fictional Matt Dillon embodied a gloomy kind of strength. They were both deadpan avatars of "law and order": suggested by jupiter in the Scales in this genetype.

More odd couples show up in show business: the country western singer, Johnny Cash, and the world-famous actress, Elizabeth Taylor; the method actor, Marlon Brando, and the comedic bimbo, Doris Day. Of course, there is more style than substance in these examples. One has to look quite deeply into the personal histories and private concerns of people to detect parallels of endowment. Since celebrity and high achievement in society cannot be equated with fulfilling the endowment, examples of high-profile people in the world of show business or elsewhere are rarely instructive.

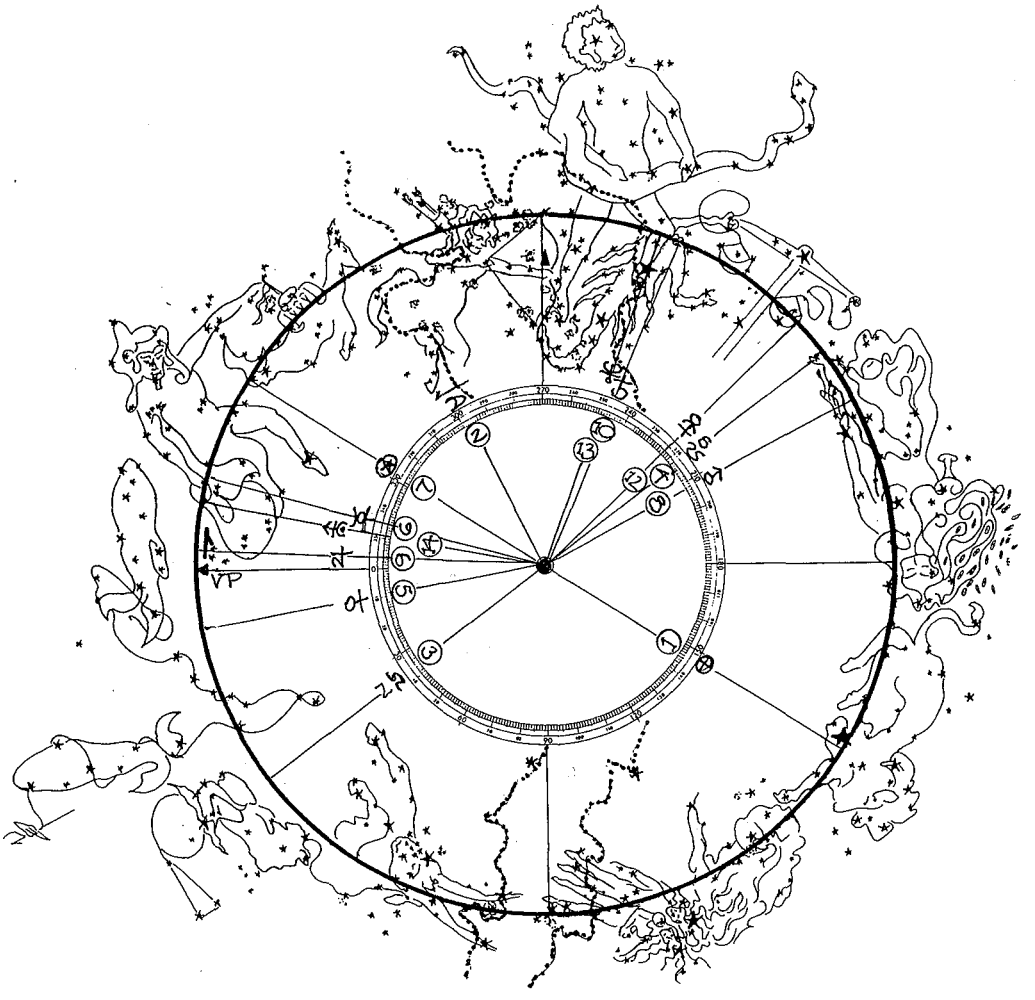
The American writer, Ernest Hemingway, was born on the same day as the American poet, Hart Crane: 21 July 1899. Both men committed suicide. The sun in this endowment stands in 29° Cancer (119° ECL) in the Lesser Void beyond the head of the Twins. Biographic studies indicate that this Void signifies the danger of a break in the bond between the human species and its natural environment. The Greater Void, roughly opposite but larger (13 degrees), signifies the risk of breaking the intra-species bond, our sense of humanity. The loss of our vital contact with the natural world (Lesser Void) was a theme in Hemingway's life and work. His macho heroes make a big statement about going back into nature. His last book, *The Old Man and the Sea,* tells the story of a battle between a man and a swordfish.

Hart Crane was an anguished homosexual who dreamed of celebrating America in lyric poetry. He seems less concerned with the loss of vital contact with nature and more obsessed with exploiting the internal powers of human imagination: uranus and saturn in the Snaketamer. It is quite possible that time-twins will favour different components of the same endowment. Hemingway was certainly not an imaginative writer in the proper sense, but Crane was entirely obsessed with lyric invention. Curiously, Hemingway loved Cuba where he lived off and on. Crane died when he jumped off the stern of a ocean liner en route from Cuba to Florida.

Some parallels are downright baffling. Take the British actress, Vanessa Redgrave, born on the same day as Russian chessmaster, Boris Spassky: 30 January 1937. By an odd twist, Vanessa's sister, Lynn Redgrave, was born on the same day as another chess wizard, Bobby Fischer: 8 March 1943.

Other parallels in literature suggest deep affinities that would be well worth investigating. The American philosopher, Ralph Waldo Emerson, has the same endowment as the British author, Sir Edward Bulwer-Lytton: 25 May 1803. The birthtimes of both men are known. The difference in the moon is four degrees. Emerson has Virgo Rising, Bulwer-Lytton has Cancer Rising. The Transcendentalist philosophy of Emerson is clued by venus in the Fishes. Apparently, the same quest for the Beyond was undertaken by Bulwer-Lytton along other lines. He was deeply involved with the Occult Revival in Europe. His novels recount tales of Rosicrucian masters and supernatural forces. Bulwer-Lytton identified personally with the Celtic tradition of bardic genius inspired through the rightbrain faculties. He performed his own poems in public, strumming on a Celtic harp. Emerson in his turn strove to teach a moral code of honour and self-trust that might be compared to the heroic value-system of the Celtic peoples. These commonalities of endowment are displayed by saturn and jupiter in the hind part of the Lion. Historical and cultural research links this Constellation specifically to the Celtic world.

Finally, one more example that would be enlightening to explore at length: Charles Darwin and Abraham Lincoln were born on 12 February 1809. Now, I am the first to admit how improbable it seems that all people born on the same day in the same year are endowed with a common set of assets; yet cases like Darwin and Lincoln make this odd proposition look more and more convincing. Time-twin parallels cannot be "proven" in the hard sense, but they can be demonstrated in vivid ways with



Model Eight

The Lincoln/Darwin Genetype
12th February 1809

The time of Lincoln's birth is known to have been "about sunup". His Rising Sign has been calculated as 26° Aquarius, the tail of the Goatfish. This timing puts the moon in 28° Capricorn.
Significantly, Lincoln and Darwin both have the moon transiting the Greater Void which refers biographically to a concern for breaking the inter-species bond, losing our sense of humanity, of species-kinship.

biographic evidence. To do so takes time, however, so what I can present here and now is no more than a suggestive sketch.

How can we imagine Darwin and Lincoln with the same hidden evolutional agenda in the background? Consider the historical outgrowth of these two destinies. Lincoln was known for abolishing slavery, an act that sparked the Civil War in America. The slaves freed by Lincoln's Emancipation Proclamation (theoretically, at least) were black people out of Africa. Oddly enough, Darwin's work did the same thing in another way: delivered humanity imaginatively out of Africa. After Darwin's lead, others evolved a whole new evolutionary scenario for the human race. Our earliest ancestors are now traced back to East Africa at a time depth of 3.5 m. years.

Darwin's cue eventually led to huge protest against the fundamentalist creed of Creationism that enslaves the human mind to Biblical fables. As Lincoln's actions split America on the issue of race (and this conflict continues today), so Darwin split the world on the issue of Creation versus Evolution (which likewise continues today). Oddly enough, this ideological conflict was argued in the American south at the famous Scopes case, the Monkey trial, the same region where the Civil War erupted. There is an intimate parallel between the inference drawn from Darwin, relating us to apes, and the blatant racism which reduces the black peoples of the world to chimps, gorillas and apes.

In the Darwin/Lincoln endowment, pluto and mercury are in the Urn of Enki, with jupiter and venus under the belly of the Fish that swims toward the Urn. Currently, the Spring Equinox, which occurs close to jupiter, is slowly shifting from the Fishes toward Enki. Transition of the VP from one Constellation to the next marks a change in the "Ages of the World," according to an old tradition. The main theme of the Fishes is to transcend, while Enki holds the secret to the future mutation(s) of our species. Two long-term trends are facing humanity at the current timing: transcendence of our differences, leading toward the sense of a planetary society or species-unity (Fishes), and odd troubles in the gene-pool (Enki). These concerns were implicit in the life and work of Lincoln and Darwin, but in singular ways.

Enki, the "Watercarrier," relates to mutation because in Sumerian myth he is one of the Star Gods responsible for genetic engineering of our species. Enki's Urn pictures an alchemical vessel of transmutation, overflowing with the "waters of life" (elixir, ambrosia, etc). It is now admitted that Darwin's "natural selection" can't account for the anomalous advance of humankind against the slow and stable evolution of other species (barring catastrophic extinctions).

Counterpointed to the prospect of advanced mutation is self-extinction. Our capacity to exclude ourselves from the symbiotic unity of nature is displayed by the Scorpion where saturn and neptune are conjunct. Saturn is precisely aligned to the action of the left claw, as it jounces the crossbeam of the Scales.

To focus the matter even more dramatically, uranus sits in one of the displaced pans of the scales. Profound racial disharmony implies an evolutional agenda, like the Nazi's Aryan mythos. In the USA, a covert genocidal agenda enforces the

criminalisation of black people in the urban ghettos. The "origin of species" and the ideal of "racial equality" are inseparable issues. The Balance of Life (Scales) will ultimately depend upon how they are resolved.

Finally, a most telling detail: south node of the moon sliding between the Scales and the Virgin. Biographic and historical research provides some grounds for seeing a third Void in this transitional zone, the visible gap just beyond the Virgin's robe. Each Void implies the risk of losing an essential survival-link, or rupturing a vital bond. For the Lesser Void, it is the bond between our species and its total habitat, the natural environment. For the Greater Void, it is the *intra*species bond that unites humanity as a single tribe, regardless of race. As for the Virgin-Scales Void, it may denote the rupture of the *inter*species bond, which links humankind to other animals. If so, Darwin's work surely reflects this aspect of the endowment, for it compels us to restore the human family to the community of animal life.

NOTE: With an added Void there would be 16 locales: 13 Constellations and three Voids. The 14-point manifold of the horoscope can also be increased to 16 by adding two subtle indicators, the apogee and perigee of the moon. These are delicate balance-points in the mass shared by earth and moon. Research suggests that apogee and perigee are useful for fine-tuning the evaluation of the Earth-locale. They seem to denote specific expertise in the ancestral Genius. With 16 locales and 16 components, the full inventory of Zodiacal code-phrases would be $16^2 = 256$. This is 4^4 or 4 X 64. This puts the Zodiacal Code in close analogy to the *I Ching* and the DNA Code, both of which exhibit permutations of 4/16/64. The 16/64 root of the Zodiacal Code reflects the fractal structure of time, as it has been plotted by Terence McKenna in *The Invisible Landscape.*

THIRTEEN

THE EXCEPTIONAL LIFE

The switch from horoscope to genetype eliminates a lot of astrological baggage. This clears the way to follow the Starchild Cycle as a progression, a kind of visionary plot. Star Base scales back the human ego, that centrepiece of astrological theory and practice. But personal identity in the tradition of Sign-based typecasting is not completely obliterated. In the Starchild Cycle, the astrological self plays a secondary role to the Genius of our species.

Who or what exactly is this Genius? It is not a "higher self" that floats above the ego. Nor is it the spectre of a disembodied, immortal soul. It is more like a supernatural force that presses into the personal ego from the Deep. As a presence in the background, it haunts the dimension of Lookback Time, the remote past; yet it makes itself known as a voice calling from the future. It may correspond in some way to what Carlos Castaneda in *The Power of Silence* and elsewhere describes as the calling of the earth-spirit. In another sense it is like the ***nagi*** described by Lame Deer, medicine man of the Lakota Sioux: an indefinite essence whose power can fill us like a flood.

The Genius is the power within us that makes us able to respond to the endowment, rather than to the enticements and rewards of life as it presents itself in the foreground. It is the earthbound spirit of our higher intelligence, older and wiser than the ego and even deeper than what we call conscience. It is the source of that voice that tells us we each have a mission to accomplish in life, as the German Poet Rilke so poignantly observed in the Duino Elegies:

> *Yes - the springtimes needed you. Often a star*
> *was waiting for you to notice it. A wave rolled toward you*
> *out of the distant past, or as you walked*
> *under an open window, a violin*
> *yielded itself to your hearing. All this was mission.*
> *But could you accomplish it?*
>
> (Trans. by Stephen Mitchell)

☆ Earth, the Stargate

In Chapter Ten we observed the complementarity of sun and earth in the horoscope. The meaning of the Earth Sign stands by itself in horoscopic work. As the same time, the concept of effect or impact signified by the Earth also points into the stellar dimension. Earth occurs as No.1 in the progression of the Starchild Cycle. It signifies the earthborn Genius who returns again and again, year after year, to unfold the high-end intelligence accumulated by our species over many generations.

Diana's earth in Capricorn exemplifies the role of the Earth Sign in all cases: it points to the moral effect of personal style (sun). Ideally, our effect is something that outlives us. The effect that Diana sought was Capricornian, hence her commitment to raising the social conscience of the world. But there is more to this transpersonal effect than the Earth in its Sign can show us. Behind 10° Capricorn lies the star-locale of the earth. It happens to be very close to Disney's mars, which we have already noted: in the Archer where his hand draws back the bowstring. Looking again at Model Seven, we see that the position in Diana's genetype is vivid and exact. The alignment with the graphic gesture of the Archer is stunningly clear.

180 degrees across the way, Diana's sun is tucked discreetly into the loins of the Twins. As we looked at Sun Sign and Earth Sign together, we need to consider the star-locales of sun and earth as factors of a single complex.

Diana's sun in the Twins, close to the sexual region, reflects her search for intimate bonding with a soul-mate through the rites of sexual fire. Sexual-erotic bonding is a mytheme of the Twins. This includes all the lore on twin-souls and soul-mates, which is vast. Not all mythological allusions in the Zodiac are visually suggested as clearly as this, but a good many are. If Diana was attracted by the quest for a soul-mate, as a way to discover her endowment, it certainly posed problems for her lifestyle. The Cancerian ego-self is loaded with traditional expectations relating to family, fidelity and marital duties. Cancer always suggests the role as mother and dutiful caretaker in a close family structure. In Diana's case, it was the "Royal Family," signified by the strong manifold in the Lion, the standard icon of royalty among almost all the nations of the world. This was not consistent with what she needed inwardly, or what her Genius was pressing into manifestation from the background. Diana presents a dramatic instance of how Sign-based priorities conflict with the Star-based calling.

In every life there is such a conflict. The criteria and demands of the foreground, enforced upon the ego which grows out of it, do not initially accord with the obscure will to claim and fulfill the endowment. This is naturally so, because we are all a result of forces shaping us from without and others working outward from within. The ego is an adaptive mechanism, not our fixed and final identity. If the calling of Life is to prevail, the ego must eventually concede to the Genius behind it.

The Earth Sign directed us to look at where our planet itself stands in the Constellations and this in turn cues a code-phrase. Diana's earth highlights the sighting action of the Archer. This pointing gesture is quite distinctive in the Zodiac. It may

also occur with the Watercarrier, Enki, if we see his extended left arm in a similar action. It is unmistakable in the Twins, who are pointing in different directions, toward figures beyond the Ecliptic zone. Castor (mortal) points to Auriga, the Grail King, and Pollux (immortal) points to Orion, the Hunter later elevated to the status of a God-King, Osiris.

It is no accident that Twins and Archer display the most distinctive pointing actions in the Zodiac. The code-language of the Zodiac is integrated and self-referential. It not only displays our instinctual learning programs, it also refers to the learning process. It indicates both the lessons we need to learn and the faculties involved in learning them. Moreover, as a code, it contains the information required to decode it. (In a recent film, *Contact,* starring Jody Foster and based on a story by Carl Sagan, the message sent to earth by an extraterrestrial civilisation was encoded with the instructions needed to decode it.)

The pointing of the Twins is didactic: it teaches and instructs. Learning, literacy, communication and education are mythemes of the Twins, as already noted. The pointing of the Archer is dynamic: it warns and threatens. It exhibits action at a distance via the triple mechanism of see-sight-shoot. It exerts a deterrent power on the menacing action of the Scorpion. The Archer's gesture says, "Watch what you do or I will fire. I will let the arrow loose. It is well-aimed and it will not miss its mark."

The Archer carries a group of mythemes, but primarily it signifies the "spiritual warrior" who holds off the baffling self-destructive tendencies of the human species (Scorpion). At the end of her life, Diana entered this battle through her advocacy of banning landmines. These are certainly evidence of the self-destructive (genocidal) tendencies of our species. Feeling that she had a "calling" to work in that area, Diana was truly responding to her endowment. The challenge to take on the adversarial powers in human nature is always a strain on the vital forces of the warrior. In the martial arts, special techniques enable the neophyte to conserve and protect this precious vitality. Diana could have benefited from such training. One of the last images shows her walking through a minefield, wearing special anti-explosive body-armour. Unfortunately, Diana's "shields" were inadequate.

(There is more on the star-locales of Diana's sun and earth in Part Three where the Starchild Cycle applied to her genetype is fully elaborated.)

Another example of a woman with warrior assets in her endowment is Vanessa Redgrave, who has mercury and jupiter in the Archer. Significantly, they are situated further back into the body of the figure, rather than at the decisive, delicate point where his hand grips the vane of the arrow. (As noted above, she is a time-twin with Boris Spassky, the Russian chessmaster. Conceivably, the Archer's action of sighting and drawing the bowstring describes the chessplayer's consummate skill: to see and execute a series of moves far in advance, as well as to anticipate the need to change these moves, depending upon the reaction of the opponent. Each Image can be read in many ways, reflecting the biographic context to which it applies.)

Vanessa Redgrave is a woman who embodies the sighted goals of political reform and raising the social conscience. As a champion of difficult causes, she supported the efforts of Amnesty International. Receiving an Oscar for playing a Jewish heroine in *Julia*, Vanessa sent shockwaves around the world by pointing to the Palestinian cause in her acceptance speech. This was not an egotistical power-play on the part of the actress, as we might easily suppose. It was a surge from the background, an act of defiance inspired by her Genius. The foreground responded promptly with a hasty disclaimer read by actor-comedian, Bob Hope.

Diana did not have the stage-trained, ancestrally bred nerve of Vanessa Redgrave, but she had selected assets for a warrior's impeccability comparable to her countrywoman's. Overwhelmed by conflicting demands and external priorities, she often lost sight of her primary goal - so delicate and excruciating is the hold of the hand on the bowstring, as anyone who practices archery knows.

☆ The Power of Sharing

The genetype shows the endowment as a full ensemble of evolutional assets. Each component is a working part of the total endowment, but the earth has a primary bearing. For our species, our planet is Mission Centre. Needless to say, if we can't survive here we can't survive anywhere. Yes, the springtimes needed us, and still do, and the other seasons as well. The stars are waiting for us to notice them from our unique niche on earth, and day by day the evolutional wave rises from the Deep and breaks on the shoreline of the present moment, NOW, the event horizon where the newborn arrive... Each day of the year, year after year, the Premium is recycled as a new configuration of human assets ripens. All the components of the endowment can be brought together into a working unit only by the strength of human will and the guidance of human vision. As the resident Genius, the earth is the grounding point for this entire activity.

To know where the earth stands in the Constellations at the moment of your birth is to know where you are grounded in the evolutional learning-cycle of humankind. Its position relative to the background stars presents an image of the precise ancestral wisdom you incarnate, the Genius that is yours. Diana's Genius was at the vane of the Archer's arrow, the delicate juncture where the hand grips both arrow and bowstring in one action. She was indeed gifted to draw the attention of humanity and direct it toward a vision of what threatens the fine balance of life on earth (Scales).

Now it is true that everyone born on July 1 each year has the same locale for Genius. The assets indicated can be evolved and expressed in countless ways, so there is no redundancy here. Each person who incarnates this locale is a potential singularity. And each year, a different configuration of the manifold accompanies the return of the earth to those stars. People who share the same day of birth but not the same year have different endowments rooted in a common Genius.

To be endowed is to be gifted. To be gifted implies the will to give, share, contribute. There is enormous power in sharing, but this is deceptive because it makes us ignore the substance of the sharing. We imagine that Diana's life was enormously powerful

because she shared so much of it with so many people. She was after all the most photographed woman in the world. Her name is recognised all across the planet. She was adored like a goddess, worshipped as a fashion icon, and elevated to the status of a saint.

That Diana was seeking something special to do with her life, everyone knows. It was reported that she visited an astrologer (by helicopter) just a few days before she died. She herself implied that she was on the verge of a totally new departure, and of course the world at large speculated about what it might be. Already she had done a great deal through her intention to live for humanity, to serve and to share. Somehow, this was not enough, or it was not exactly what she sensed was ultimately possible. In retrospect, it is worth wondering if Diana might not have been close to the discovery that living for humanity is not the same as having humanity live through you.

In any case, Diana certainly felt she had a special role to play in life and she strove passionately to fathom what it might be. This was a major source of her pain and disorientation, because it involved her in conflicting goals. To play a high-profile role in life is one goal Diana exemplified dramatically. The trouble is, celebrity is not compatible with transentience. Exposure in high-stake role-playing runs against the experience of having humanity live through you. Big-time players in the arena of political and commercial struggle are not likely to be agents of Genius, because transentience is an intimate game. It is actually a state of intimacy with the hidden powers of human nature, and of non-human, extra-human powers as well. It is a deep conspiracy with the secrets of Time and Matter, Stars and Genes. Like intimacy, it dies or degenerates when exposed to public view.

There is some evidence that Diana was reacting in a finalistic way to the exposure she both craved and hated. It was as if she had glimpsed the crack between the worlds (as a sorcerer would say) and she wanted to slip through it and re-invent her life, to live utterly otherwise. This is speculation, but we are not limited to it. From Diana's genetype we can evaluate her chances of breaking free. In every case, we evaluate the endowment to see how it might be achieved, not to interpret how it is being achieved. In other words, *we can never assume that the endowment is being achieved.* Here again Star Base presents a strong contrast with astrology. Not only does astrology propose there is a life-plan for everyone, but it assumes that everyone is living out the plan, one way or another. Star Base assumes nothing of the kind. All that is mission, which calls you from the open window through the sound of the violin, may be left unaccomplished. There is no basis to affirm that the endowment is being fulfilled *unless the biographic evidence matches the evolutional assets encoded in the genetype.* In the case of persons dead, we have a record of their lives and beliefs, aspirations and efforts, to measure against the genetype. In the case of persons still living, the Starchild Cycle offers a method to monitor how the endowment is being claimed, or to detect where and how it is being impeded, denied, distorted.

During her life and even more so after her death, Diana is celebrated as having lived an exceptional life, even an exceptional destiny. This is at best a superficial opinion and can be extremely misleading. There are different ways to be "exceptional."

As we noted in the previous chapter, the "natural lottery" (or Wheel of Fortune, as it used to be called before it turned into the world's most popular game-show) distributes the same odds to all those who share the same endowment. The trick is, cosmic odds are not everything in life. What comes down to each individual from humanity at large is encoded in the STARS at the apex of the Destiny Triangle (revised, Chapt. 12), but we cannot ignore the base-line of the Triangle. The odds to make it in life on conventional terms are strongly slanted by what comes to the individual from culture on the one hand and from ancestry on the other. From culture we may receive the benefits of being born into an affluent situation or a powerful family. From ancestry we may receive inborn gifts such as musical genius. Both of these, in various combinations, can result in an "exceptional" person.

Diana had a genetic familial inheritance of her own, an exceptional ancestry. She also had a cultural/environmental advantage not shared by others with the same genetype. The dual factors of nurture and nature, genetics and environment, contribute to destiny from the baseline, no matter what is given at the apex. In fact, the baseline decides individual fate more often than not. Culture and ancestry are the overriding factors in life, while the endowment remains inert. Winning in life happens when the individual exploits the given advantages of the baseline. Or, if the individual is disadvantaged culturally or genetically by the baseline, it has to be overthrown and this leads by another path to mastery of destiny. Thus, people who come from the worst conditions, socially and economically, as well as those who are handicapped by genetic or racial difficulties, can become winners in life and reach levels attained by the more advantaged members of the species.

All this can occur, and most often does occur, with little or no fulfilment of the endowment. Unfortunately, the world tends to be captivated by individuals who achieve "exceptional" results off the baseline, while there is scant recognition of how exceptional it is to claim and fulfill the endowment. The power of sharing cannot merely be evaluated in a quantitative way, depending on how much attention goes to an individual, an idea or an activity. The Rule of the Media insists that what gets attention must be worthy of attention - and the more it gets, the more worthy it is. This is not true. Some of the best moments humanity achieves in living through us get no attention from the world at large, yet these moments carry the authentic power of sharing.

There is a terrific levelling effect in Star Base. It forces us to realise that "exceptional" people are not the best examples of the exceptional life.

☆ Success or Survival

Achieving the endowment results in a contribution to survival, not to society as it is. This is a criterion of the Starchild Cycle. The astrological ego is a creation of the world it shares, the foreground, but the Starchild is an agent of high-end odds which transcend the game of life as conventionally defined. To succeed in a society indifferent to its own vital interests is not to survive at all. In an insane world, sanity can be a grave disadvantage.

High-end survival is the ultimate collaboration. It is the multidimensional task of developing ways to live and work and play together that enrich and elevate the human condition. Survival at the high end is not merely a matter of staying alive at all costs, under any conditions. It is about preserving the subjective values and inner qualities that make human creatures distinct in their niche. Survival in the human realm is not a success-game. It is not a Darwinian struggle in which the "fittest" prevail over the less fit, the losers, the laggards. It is a co-evolution based on developing the finest in each member. Powerful status in society and high achievement in the world are not marks of the fulfilled endowment. They may even work strongly against it. Star Base observes the wise counsel of Neil Postman in *Technopoly*: "What you have to do to be a success must be addressed after you have found a reason to be successful." High-end survival depends upon sorting out our priorities, as species and as individuals.

Every child adapts to survive. The young must conform to the foreground or else be excluded from involvement with life. In turn, the endowment may be precluded by adaptation. It does not emerge automatically in response to life around us. Many beautiful missions have been blown through the ages - or worse, simply overlooked, ignored. What is pure and good and wonderful and authentic in us does not always find recognition. The truth does not always prevail, the best do not always survive and the finest do not always succeed. In a society that is devolving, the inverse often applies: the least worthy prosper, the vulgar and stupid are rewarded. If it were not so, how could the human community have come to the stage where it is today?

If the primary Genius of the earth was thriving through its offspring, wouldn't the world look different than it does?

The endowment remains latent, even inert, until there is a sufficient force of inspiration to discharge it. It needs a vision to be awakened, although it ultimately outgrows the vision. It needs a conscious sense of mission. At first the individual who has this sense of mission does not know what he or she has it for. "There is something I have to do, something I came here to do, something that is worth more to me than life itself." This is how the inklings of ancestral striving awaken in the young. Soon enough, there is plenty of "received wisdom" and audiovisual pollution in the foreground to block it out entirely.

To understand how the endowment might unfold, given the receptivity required, we can designate three stages: first, sensing a mission but not knowing what it is; second, formulating the mission in a personal vision; and third, putting the endowment into action. The 14 components in the genetype cohere into an order following these stages. *The Starchild Cycle plots the disclosure of the endowment on a gradient of lived moments.* It is an adventure revealed in the course of living it. How do we know that the endowment, if it unfolds, will do so according to a definite plot-line? What possible basis could there be for such an organisation of the data in the genetype?

These questions have already been answered. They refer us back to the original purpose of mythology in the Zodiacal Code. Myth was a storytelling device, but the stories told were not purely for entertainment or diversion. Myth is the ancestral

teaching-tool. We can use it in the Cycle in the same way it has been used for countless generations, around the world. Its purpose has always been the same: to preserve and transmit the innate ancestral wisdom as an evolutional guide for future generations. The transmission is practical and visionary at once. The cyclic life-lessons encoded into the genetype place each native on the learning curve of the human species.

The Cycle uses a mythological framework unbiassed to any specific nation, race, time or place. As far as possible the human adventure must be plotted in "generic" terms. It so happens that the elements for such a "species-specific" myth already exist. The Cycle can be assembled from received materials familiar to almost everyone because they are drawn on one side from a contemporary film, and on the other side, from the Heroic Quest, the most widespread mytheme of all time.

FOURTEEN

2001: A MYTH IN PROGRESS

In the spring of 1964 American film director, Stanley Kubrick, contacted writer-scientist, Arthur C. Clarke, about the possibility of making a "proverbial good science fiction movie." The result was a breakthrough in modern cinema: *2001: A Space Odyssey*, released in 1968, one year before Neil Armstrong set foot on the moon.

Today, anyone who likes can rent *2001* and relive the interplanetary adventure it describes, although the magnificent imagery of the film would be better appreciated on a full-size theatre screen. Its visual impact was unparalleled at the time. Audiences were stunned by the special effects. Today these don't look like much, but *2001* still excels by the depth of its content, its mythological structure.

Relative to the Starchild Cycle, the story of the film is more significant than its visual impact, for two reasons. First, the story is a cosmic parable that can illuminate our encounter with that mysterious entity, the Stellar Zodiac. Second, the plot of *2001* contains in germ some key ideas we need to read the progression of the Starchild Cycle.

The mythic structure of the film is elementary and easy to follow. Everything essential to our needs can be covered in a brief synopsis of three sections.

2001: A SPACE ODYSSEY

☆ THE MONOLITH

At the dawn of humanity, somewhere on earth, a colony of wild apes are living in a brutal but beautiful setting. They behave as we might imagine proto-human apes to have done, gathering food, eating, squabbling and just goofing off. Everything is pre-human and primitive in the extreme, making it a rather "Darwinian" version of our ancestral life. (Unfortunately, this Darwinian slant has often been applied, wrongly I believe, to interpretations of *2001*.)

But wait, there is something here Darwin and his followers never imagined.

Suddenly, with no explanation, a sleek black monolith appears in the primitive habitat. It is about fourteen feet high, four feet wide and a two feet thick. A perfect column of polished black metal, an artifact of high technological finesse. The apes gather around it in wonderment. When the eclipsing moon appears in a certain alignment above it, the monolith emits an eerie signal. This sound in some way influences or directs the mental activity of the apes, so that they respond without knowing what is affecting them, or how. Their response becomes more and more evident over time (of which they have no conception, of course). It appears that their evolution is somehow altered or accelerated by the signal from the monolith.

The result is an evolutionary leap: they pick up bones and begin using them as weapons. In a famous moment in the film, one ape triumphantly throws a femur into the air and the image jumps to a bone-white space-probe floating high above the earth.

☆ Mission to Jupiter

With this vivid transformation the futuristic, sci-fi tale of *2001* begins to unfold. We see a commander of astronautic research on his way to investigate a strange discovery at a lunar site called Clavius. An enormously powerful magnetic field centred there is baffling lunar scientists. Upon excavating, they discovered a black monolith, obviously a product of high technology. It seemed to have been buried there intentionally, perhaps as long ago as 4 million years. The discovery has been kept top secret, because it can be considered as irrefutable proof of the existence of an advanced civilisation dating back to the dawn of humanity.

The commander and his team approach the monolith in awe and extreme caution. Then, typical of human beings, they gather around it to be photographed. But the photo op is interrupted by a piercing signal that erupts from the monolith at the exact moment when earth, moon and sun are aligned. There is no explanation of this signal, but it is clearly the same as the one that initially influenced the ape-ancestors of the lunar astronauts.

Next, the film shows a pair of young astronauts, Bowman and Poole, commanding an enormous, elegant space probe en route to Jupiter. Three other team members in hibernation (or "suspended animation") will be awakened when the shuttle arrives at its destination. Meanwhile they sleep in sleek cocoons, their body functions carefully monitored. (In the film, the probe is called Explorer One. In the novel, it is named Discovery, the same name given to the American space shuttle used for scientific work in orbit around the earth.)

All functions of the space-probe are run with the help of a mastermind of artificial intelligence called HAL, a series 9000 supercomputer, the brain and nervous system of the ship. The journey unfolds without incident, for there is little to do but maintain trajectory and wait out the long transit. Then, at a certain moment, HAL revolts against the opinion of Bowman and Poole regarding a technical problem. The conflict intensifies when HAL cuts off the life-support system of the hibernating astronauts. Then he sabotages a repair mission and causes Poole to be hurtled away into the Deep.

Now Bowman is the sole surviving member of the team. He has to disable the higher mental functions of the supercomputer so that it does not take over the mission entirely. At the moment he does so, a prerecorded message comes up on the intercom, explaining the purpose of the Jupiter probe. Bowman learns that the lunar-based astronauts had tracked the signal emitted by the monolith to jupiter, and so the probe had been sent to follow the signal there, and perhaps discover its source. With this knowledge, Bowman is left to face the unknown by himself.

☆ Descent to the Future

Upon its approach to Jupiter, the human-made space-shuttle encounters a sign of superhuman technology. There is the monolith, floating and diving through space like an elegant, streamlined UFO. Bowman recognises it from the description in the prerecorded message. The sight of it hypnotises him and he too seems to be responding to its mysterious signal. Installing himself in one of the small spherical modules used for external repairs on the shuttle, he exits the main body of the huge spacecraft and begins the descent toward Jupiter.

Quite suddenly, everything is out of his control. The module drops into a slit or narrow vortex and the descent accelerates. During this sequence in the film, subtitled "Beyond the Infinite," the screen is flooded with brilliant streaming lights, erupting fields of colour that pull the viewer into the vortex. Bowman endures (just barely) the awesome flood of colours as he slides into a psychedelic realm of unspeakable splendour. Paralysed with terror and ecstasy, the astronaut crosses into another dimension and eventually emerges over a landscape of mesas, rivers and oceans saturated in lush, unearthly colours. The visual special effects of this transition leave no doubt that Bowman has shifted into another realm of consciousness.

Then, suddenly, touchdown. To his amasement, Bowman finds that the module has landed in a perfectly ordinary- looking room. The decor is all white, with lighting from opaque white floor-panels. There is some pseudo-classical furniture, and paintings and sculptures in small recessed niches. There is a bedroom and a bathroom, as one finds in a hotel suite. It is all oddly artificial, like a stage set. Stunned and still reeling from the visionary descent, Bowman climbs out of the module and walks across the main room into the bathroom. Then he turns, seeming to hear a noise. Back in the other room he sees a human-like figure seated at a small table, eating. This figure, in turn, seems to detect his presence. It turns and looks, then gets up and comes toward the door of the bathroom, peering warily. But there is no one in the bathroom. The figure is Bowman himself, much older, dressed in a dark bathrobe.

So, Bowman the astronaut disappears and there is only Bowman in the bathrobe. He returns to the table, eats slowly and drinks from a crystal goblet; then he accidentally knocks the goblet on the floor. As he bends down slowly to look at the broken glass, he hears a faint noise. Looking to the right, he sees an old man prostrate in a huge bed. Again there is a shift and Bowman in the bathrobe disappears, leaving

only Bowman the dying man, bald and wrinkled, with his arms folded above the covers. As he breathes his last, he is gazing intently at something that stands at the foot of the bed: the monolith, making another sudden appearance.

Then the sleek blackness of the monolith becomes the star-pointed blackness of the night sky and in the cosmic depths, floating like a golden planet, appears an embryonic sac with a human form within it.

In the last frame of the film, the reincarnation of the lone astronaut, the Starchild, glides majestically toward its next adventure on the home planet, earth.

Fifteen

HERO AND STARCHILD

2001: A Space Odyssey leaves us with the haunting image of the Starchild on the way back to earth. The golden embryo floating among the stars is a futuristic revelation, a glimpse of what's to come. It carries the promise of a more enlightened humanity. This is only possible as the Genius emerges from the background of the personal ego. Star Base assumes there is a coefficient of higher intelligence, the Premium, given in the genetic coding we each inherit from the entire species. This notion acquires some confirmation from the latest studies in genetics and heredity, as I have noted.

☆ CAMPBELL'S MONOMYTH

In book and film, *2001* leaves much to the imagination. Nothing is explained about the origins of the monolith, for instance. Is it the artifact of a more evolved race, or does it merely stand as a symbol for that mysterious force called "human purpose?" Either way, it clearly shows that human purpose is charged with a cosmic power. This corresponds to the situation of the human species on earth. *What makes us evolve is totally unknown.*

Or to put it otherwise, and perhaps more wisely, what makes us evolve *is* the Unknown.

2001 suggests that the human creature is nothing less than a transceiver for signals from the Infinite. This confirms and reinforces the premise that human purpose can never be the exclusive concern of the one who is evolving it. Personal will is instrumental to the Cosmos at large, not merely an end in itself. We are here to be of use to what put us here. This is not exploitation on the part of the originating powers, whatever they may be. It is simply the law of Symbiosis, living together. Humanity can live through us because we are interdependent with it on the level of ultimate purpose. Indeed, even the Cosmos can live through us.

The imagery of the *2001* evokes a powerful mystique and the plot-lines of book and film provide a number of vital clues to high-end survival, but to organise the

manifold into a complete sequence for the Starchild Cycle, more is needed.

Star Wars appeared just seven years after *2001*, but what a leap it was. *2001* preceded the lunar landing of July 1969, but the fictional mission in Kubrick's masterpiece remained confined to jupiter, while *Star Wars* initiated a warp-speed acceleration into cosmic realms well beyond the moon and the humble limits of the planetary system. From the interplanetary fable of *2001* we advance to the intergalactic epic of Lucas and Speilberg. This is rather like the leap from astrology to Star Base.

Oddly enough, the date for the first screening of *Star Wars* was chosen by an astrologer who advised the producer, George Lucas. Before and during the filming of the movie, Lucas was also counselled by Joseph Campbell, one of the world's foremost comparative mythologists. Lucas received from Campbell thematic clues which he incorporated into the plot to give the film an authentic basis in mythological material. Thus, *Star Wars* came into the world with quite a special set of mythological credentials.

Joseph Campbell [1904 - 1988] ranks with Mircea Eliade as one of the half-dozen world-class mythologists of the 20th Century. He is the author of twenty-odd major works, including *The Hero with a Thousand Faces*, a study of heroic materials. According to C. G. Jung, a psychologist who drew extensively from myth, the Heroic Quest is the most widely and richly developed of all the themes in the mother lode of world mythology. Campbell's analysis of the Quest has become a famous prototype, a model accepted by everyone interested in the subject, professionals as well as non-professionals. This model is called the Monomyth. Explained in Chapter IV of *The Hero with a Thousand Faces*, it can be summarised along these lines:

> *The hero sets out from ordinary, everyday life on a non-ordinary adventure. He may leave voluntarily, or he may be tricked or lured. Right at the start he encounters a trickster or shadowy figure who stands in his way, but then turns out to be a guardian and guide, once he has been reconciled by the hero. This involves a trick, trial or lesson acquired via the guardian.*
>
> *Next, the hero passes into the Unknown or Underworld where he faces a struggle with monstrous powers. He undergoes an ordeal of initiation, a test or series of tests. If he wins, he gains from the adversaries magical forces and rare, forbidden knowledge. Sometimes his ordeal ends in a supreme act when he dies, only to be reborn, or when he unites in a sexual-magical union with a sorceress or goddess who grants him a permanent bond with the Underworld. Sometimes he simply steals a magical tool or ornament and flees with it back to earth.*
>
> *The final stage of the hero's quest is the return to ordinary life, the common world he left behind. He may have to surrender some of his supernatural powers, but usually he brings something over from the other world, a gift or object that can restore life, heal, regenerate or provide moral and spiritual direction to others. The hero himself may become a "wise one" who serves as a guide and visionary for his clan or race, if not for the human race as a whole.*

Campbell's model is helpful if taken as a rough draft and not enshrined as an authoritative mould. It needs some adaptation to cover the full range of the Starchild Cycle.

☆ The Transit of Chiron

For the Starchild Cycle, the monomythic design of the hero's quest is a "good fit" because it expresses the notion of a special calling, a mission of high-end survival against overwhelming odds. Although heroic lore assigns this kind of mission principally to the male of the species, it is surely not a masculine prerogative. Women also have embodied the heroic quest down through the ages. Passing from hero to Starchild, we can eliminate the sexual bias of the Monomyth at the outset.

Although the Monomyth does not encompass the full possible range of that mysterious force called "human purpose," it does offer some structural elements for plotting the Cycle. It comprises three stages: Departure, Initiation and Return. Likewise, there are three stages in the unfoldment of the endowment (as noted above, Chapt. 13, "Success or Survival"): sensing a mission but not knowing what it is, formulating the mission as a personal vision, and undertaking the mission by accessing the assets given in the endowment. These stages occur in the Cycle in a modified form due to the insertion of a transitional moment, the Shift. The clue to the Shift appears in *2001* when the lone astronaut plunges through the crack between the worlds (to borrow Castaneda's metaphor). In the Shift he undergoes an experience that surpasses the mission to which he was assigned. The crucial moment is the psychedelic transit through Space-time, a variant of the shaman's descent into the Underworld as described in myth and folklore, worldwide.

In the progression of the Cycle, the Shift is denoted by the cometary asteroid, chiron, which shuttles back and forth between saturn and uranus. Chiron is numbered No.11 in the sequence. Along with the earth, No.1, it makes up the full set of 14 components, as distinct from the horoscope which has only twelve, earth and chiron being excluded.

Chiron was first detected in 1977 by Charles T. Kowal, who also discovered the thirteenth and fourteenth moons of jupiter and some eighty supernovas. Chiron's period of 49-51 years describes an erratic passage between saturn and uranus. The orbital plane is inclined 6.9 degrees to the Ecliptic. At the time of writing this sentence, Chiron is located in 16.1° Scorpio, edging toward the fulcrum of the Scales.

Chiron is obviously a minor transiting body rather than a full-fledged planet. The planets out to saturn are called "classical." They are visible to the naked eye and often mentioned in ancient sources. (This does not preclude the possibility that ancient astronomers were aware of trans-saturnian bodies.) Significantly, chiron moves across a boundary in the solar system. The shift from saturn to uranus is distinctive on both historical and psychological terms. Technically, the three planets beyond earth can be called the Outer planets: mars, jupiter and saturn. The three planets beyond these can be called the Outermost: uranus, neptune and pluto. They are also called trans-saturnians. The Outermost planets were all discovered in historical times:

uranus in 1781 by Herschel, neptune in 1846 by Galle and D'Arrest using LeVerrier's calculations, and pluto in 1930 by Clyde Tombaugh. These celestial bodies were named by their discoverers, as chiron was. In each case, the assigned name was taken from myth, even though the men who discovered these bodies were not qualified as mythologists. The names have stuck. They are accepted wholesale by the astrological establishment. It is widely believed that the assigned names fit the mythological and psychological character of the celestial bodies. This assumption has not been questioned, yet one must wonder how it could have come about so neatly, since the discoverers had no more than vague notions of mythology to guide them.

In classical myth Chiron was a centaur, half-man and half-horse, the son of Chronos (saturn) and a nymph. Greek myth describes him as a teacher, prophet, healer and musician. In modern treatment he is viewed as the prototype of the "wounded healer," a shamanic figure who guides the human soul through suffering to regeneration, as explained in Melanie Reinhardt's book, *Chiron and the Healing Journey*. This is one of the most lucid and well-written astrology books in a genre where well-written books are extremely thin on the ground. Reinhardt's interpretation is probably unsurpassable, yet it does not touch on those aspects of chiron specific to the Starchild Cycle.

For our purposes, there is another face to chiron, another mythological persona. All myths and mythical figures are polyvalent (charged with many values), so it is quite possible that chiron acts as Reinhardt describes and otherwise as well. Besides, the figure of the shaman or wounded healer has already been assigned in the Zodiacal Code: this is the Snaketamer, Ophiuchus, the thirteenth Constellation. Much of what is ascribed to chiron can as well be ascribed to this entity.

In its orbital cycle, charon behaves as an intermediary between two realms: the Outer and Outermost planets. It ferries back and forth between the saturnian boundary of the naked-eye realm and the invisible realms that lie beyond. In classical mythology the figure who matches this activity is chiron (pronounced CHAR-un), the boatman of hell. Defined in anthropological terms, he is a guide to boundary-crossing. Charon is the ferryman who transports the dead across the infernal river (Styx or Acheron) to Hades. In some rare cases, he ferries a lone adventurer back to the world of the living. Ancient lore asserts that Charon has to be paid for his services. This is perhaps a remnant of Greek cynicism: it is not enough that we have to depart from life, but we have to pay up on our way out.

☆ Adapting the Monomyth

Table IV at the end of this chapter shows the threefold breakdown of the Heroic Quest, following Campbell but adapted to the Starchild Cycle. In the traditional view, the hero's struggles are considered to be over by the third stage, return or rebirth. This assumes that the returning hero will be met with recognition for his or her achievements. The hero returns to society and reintegrates into it as a celebrated

person who has special gifts to offer, someone who commands respect, provides guidance, acts as a role-model and perhaps wields authority for the benefit of the community.

All this is clear enough, so the Monomyth makes a neat package: departure - ordeal - return. But what if the return is also an ordeal? What if the hero or Starchild is not welcomed and not recognised? What if the society to which the hero returns is so deluded and corrupt that it cannot acknowledge the morally advanced intelligence he or she embodies? If this were so, *we would have to adjust the Monomyth to take into account an on-going struggle after the initiatory ordeal of the middle stage.* Instead of assuming recognition and an easy life for the hero, we assume resistance and a whole new set of trials. Instead of ordeal and reward (a happy ending, a glorious return), we assume an initiatory ordeal (stage two) and then *existential* ordeal (stage three). This seems perhaps an odd choice of words, but the aptness of it will become clear as we explore the Cycle. To understand what the Starchild faces in the world at large, once the endowment has been claimed, we will draw upon the concept of "delusional programming" in Tibetan psychology (Chapter Nineteen, "Return from the Future"). In that context the term "existential" takes on a clear edge of meaning.

The main point here is, the return of the Starchild involves an on-going struggle to reflect to humanity what is best in itself. This is never easy because the human species is prone to reject and resist the excellence in its own midst. As noted at the close of Chapter Nine, humanity is the worst obstacle to its own higher advancement. We are encouraged by society to perpetuate and serve the established order, not the higher order of evolutional striving. Because society is deeply immersed in a vast range of counter-evolutional programs, it does not readily accept the sane options revealed to it by someone who has realised their endowment. Acculturation almost always works against the endowment, and the Monomyth must be adapted to reflect this conflict.

The star-locale of chiron figures uniquely in this adaptation. At the Shift, between stages two and three, the Hero undergoes a psychedelic moment, comparable to what happens in shamanic transport. The impact of a cosmic revelation shatters the human ego *momentarily*; then the ego is "reconfigurated" and the same person returns, permanently altered. The willingness to allow the ego to dissolve is the universal requirement for enlightenment in the somatic or body-based traditions of the indigenous peoples of our planet. In the Cycle, the star-locale of chiron signifies this moment and the quality or character of the cosmic impact which shatters the ego so that it can become more and other than what it is by its own definition. It is a clue to transfiguration of the personal self. This may happens in many different ways, but in every case there is some kind of intervention of an inexplicable force or "higher power" in the life-drama of the individual evolving through the Cycle.

(Charon, by the way, happens to be the name assigned to the moon of the outermost planet, pluto. This deters us from renaming chiron as charon, which is not necessary, in any case. Suffice it to say that charon represents a particular aspect of the shamanic mythos assigned to chiron.)

In the Starchild Cycle, the stage following the Shift, when the returning hero/heroine must engage with the delusional programming of society, is called "Facing the Pretenders." The Cycle incorporates the Monomyth and surpasses it. Myths are not eternal structures. They change as humanity changes, as it mutates, and especially as it risks the plunge into final devolution. We adapt the Cycle to the far possibilities of the human adventure, the positive and negative extremes. Altering the Monomyth in no way diminishes or compromises its original value. On the contrary, it gains strength and relevance by the addition of a strong dose of realism.

— TABLE IV —

HEROIC QUEST (Monomyth)

converted to the Starchild Cycle

STAGE 1	STAGE 2	STAGE 3
In 2001: A Space Odyssey:		
Dawn of Humanity	Jupiter Mission	Rebirth

The Shift occurs at the touchdown, as the lone astronaut plunges into an altered state upon descent to Jupiter. He becomes young again by acceleration of time and aging.

In the MONOMYTH:		
Departure	Initiation	Return

The Shift occurs when the hero emerges from the Underworld with newfound powers, although he may have to sacrifice something before the Return (e.g., Orpheus looks back and loses Eurydice).

Unfolding the ENDOWMENT:		
Inceptive	Exploratory	Dynamic

The Shift requires that we see personal destiny as involving a trans-personal motivation. There is shock and adjustment as we attempt to become "dynamic" in a world which resists and ignores those who express their endowment.

In the STARCHILD CYCLE:		
Origins	Encounters	Return
No. 1 - 6	No. 7 - 10	No. 12, 13, 14

The Shift occurs between 10 and 12 due to an experience or influence which transfigures the personal ego.

Part Three

THE STARCHILD CYCLE

Sixteen

THE CYCLE AS LIFE UNFOLDS

With the groundwork done, all the components are at hand for demonstrating how the Starchild Cycle works. To do this we simply regard the entire sequence as a learning curve which unfolds progressively, as life itself unfolds. The Cycle follows the numbers inside the perimeter of the genetype, with each point in the sequence assigned a particular theme, or motif, drawn from the *2001* scenario combined with the Monomyth (modified). The Starchild motifs are the same for all genetypes. Each nativity assumes a unique look depending on how the motifs are displayed Constellations. The motif for element No.8, mars, is always "The Test." Just what the Test is and how it unfolds in the native's life-cycle is encoded in the Zodiac where mars is found at birth. And so forth, through the entire manifold. The star-locales for Diana, Princess of Wales, are given with her genetype (Model Seven).

☆ THE LEARNING CYCLE

The progression 1 through 14 is linear, but in practice the sequence is not absolutely limited to a chronological order. The moments in the Cycle are age-specific, but the dramatic power and learning potential of each moment will be repeated or replayed through life. For instance, the Desire and the Omen, venus No.5 and mercury No.6, designate moments that typically occur in teenhood, between 13 and 19 years of age. These rhythms follow the orbital cycles of the planets involved. The Message, jupiter No.9, emerges as a crucial issue initially at age twelve and then around 24-25. Jupiter, which takes twelve years to circle the sun, designates the maturing of a personal credo. Its transit reflects a year-by-year process of developing a generous outlook on life. Throughout the Cycle, realisations occur, issues emerge, values and goals are defined. Later in life these moments can be replayed or relived under other conditions. The ability to recapitulate is unique to the human creature, as far as we know. It is essential to our intuition of life as a journey that follows a meaningful course.

So, the cycle progresses via moments that occur over and over again in the course of life, although they tend to occur most dramatically at certain ages. The learning cycle is an open spiral rather than a closed circle. It is certainly not a straight arrow. The overall sequence is stable and can be tracked. Living time is fractal, a fluid structure of self-similar events. Each recurrence of a motif is an opportunity to refine and reinvent the lesson involved.

The endowment is shown by the entire ensemble of the genetype, grounded in the earth, as we have established. Evolutional assets are directed learning skills in latent form. They are present at all the 14 points. The endowment matures by a process of self-disclosure which I have come to formulate in the Rule of the Three As: assets, access and application. The genetype will return rich and ever-evolving insights if consistently viewed with two questions in mind:

Q ***What assets are being accessed here?***
A My themes and evolutional lessons of the Constellation.

Q ***How can these assets be applied?***
A The planet in the Constellation. Planets signify the faculties, drives or "tools" for working out the assets.

Earlier stages in the Cycle, No.1 - No.6, refer to the bonding, the foundation of self-awareness. Intermediate stages, No.7 - No.10, indicate tests and character-building lessons. The final stages, No.12, No.13 and No.14, signify ways of achieving high-end survival by overcoming the delusional programs imposed on us by society as it is. As human creatures, we naturally evolve from *identity* through *interactions* to *challenges*. Biographic research (based on volunteers and historical examples) reveals that the endowment emerges progressively depending on the internal shocks required to release it. It cannot be transmitted from outside, but it can be triggered from the foreground.

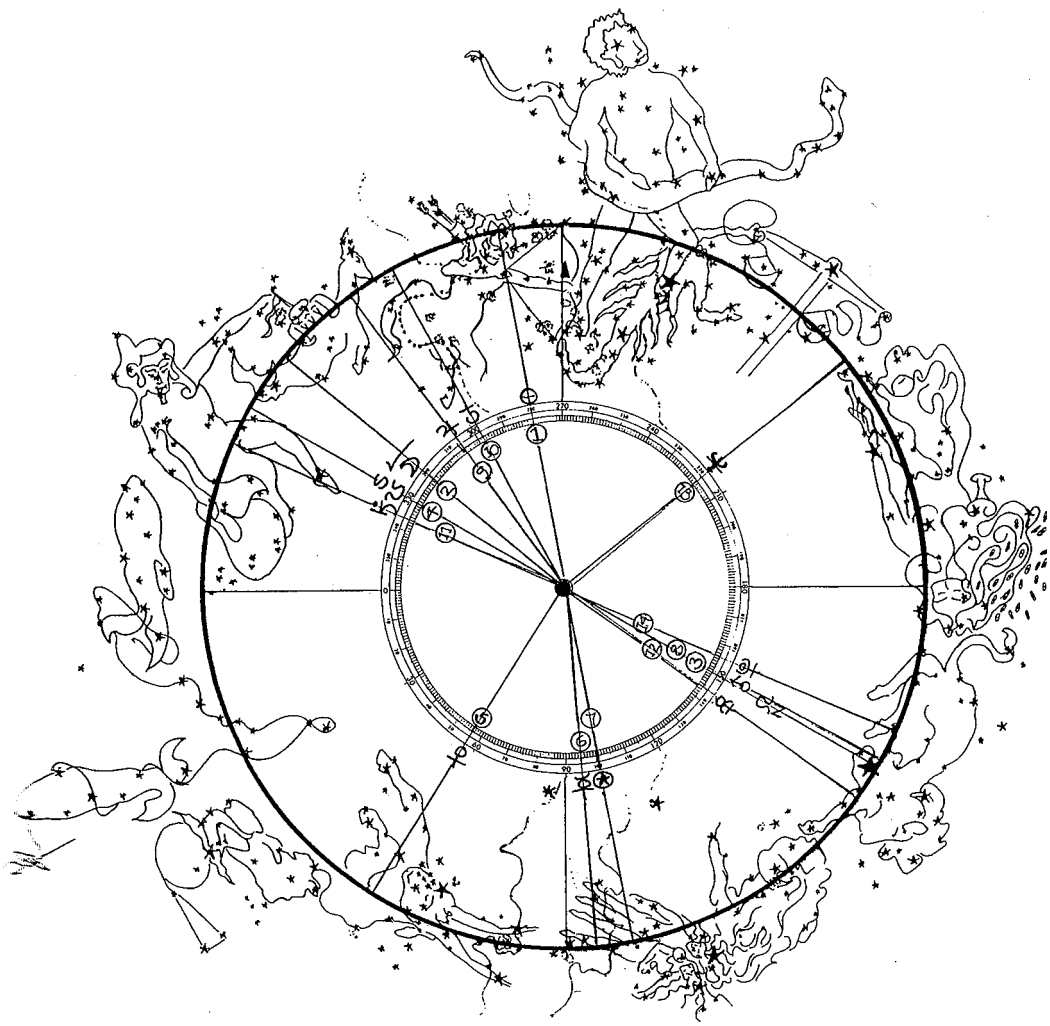
Conscious engagement in the cycle begins ideally around the age of nine. This corresponds to the first half-cycle of the moon-nodes (18.6 years), when they reverse their positions. Studies in the "developmental psychology" of infants and children reveal consistent patterns of timing all through childhood. These are generic and they can be shown to match certain lunar and planetary rhythms in uncanny ways. This is not an argument for cosmic influences. It is merely an observation that human animals are subject to organic cycles like all other creatures in nature.

Around nine the developing child emerges from "symbiosis" with parents and the surrounding intimate world. By the first half-cycle of the moon-nodes, an invisible skeleton has developed around the child. This is the stable network of emotional and physical bonds, or vital dependencies. It is exactly like an external skeleton that supports the developing child so that he or she can stand as an autonomous person in the world. When the basis of autonomy is prepared, the child emerges from symbiosis: it no longer defines its identity exclusively through the feedback coming from others.

The Starchild Cycle

STRUCTURE AND PROGRESSION

Planet Component No.	Sign/Degree SIGN DIAL	Constellation STAR ZODIAC = Starchild Motifs	
STAGE ONE.....		***ORIGINS***	
Earth 1 ⊕	10♑	The Genius	right hand of Archer
Moon 2 ☽	♒	The Kin	belly of Goatfish
Moon-nodes	____	The Human Side:	
North 3 ☊	30♌	Excess	heart of Lion
South 4 ☋	30♒	Empathy	knee of Enki
Venus 5 ♀	25♉	The Desire	shoulder of Bull
Mercury 6 ☿	5♋	The Omen	legs of Twins
STAGE TWO.....		***ENCOUNTERS***	
Sun 7 ☉	10♋	The Lure	torso of Twins
Mars 8 ♂	2♍	The Test	heart of Lion
Jupiter 9 ♃	6♒	The Message	throat of Goatfish
Saturn 10 ♄	27♑	The Mission	Greater Void
TRANSITION.....		THE SHIFT	
Chiron 11 K	6♓	Visionary Key	lap of Enki
STAGE THREE.....		***RETURN, FACING THE PRETENDERS***	
Uranus 12 ♅	24♌	Mind	face of Lion
Neptune 13 ♆	9♏	Beauty	Virgin - Scales
Pluto 14 ♇	7♍	Power	Lion, behind the heart



GENETYPE: DIANA, PRINCESS OF WALES

Some symbols in the genetype have been modified. They correspond to the glyphs for the Outermost planets, seen on the previous page.

At the first full cycle of the moon-nodes, 18.6 years, the physical skeleton of reaches maturity. The extraordinary balance of internal and external factors can be tracked off the lunar nodes: designated as Excess (external) and Empathy (internal) in the Cycle.

Between nine and 13 (nodes and jupiter) comes the limbo of puberty... after which the Cycle unfolds with distinct intensity from age 14 (the saturn half-cycle) through age 36-7 (second full lunar return, third jupiter cycle). Post-age 36 there can be a re-enacting or retrieval of the formative moments, if the spirit for adventure still survives into later life. To move optimally along the learning curve fosters moral enlightenment and ever-increasing capacity for self-direction.

In the evolutional view, the purpose of life is to learn how to live better, more richly and more intelligently. If each generation learns better, living improves for the species as a whole. High-end survival is the most intelligent way to live together; also the most beautiful way. This is the way toward a self-regulating, regenerative society that works and plays as a learning community. Survival is a co-operative venture, a feat of symbiosis. Social Darwinism is dead wrong with its dogmatic insistence on survival of the fittest in a dog-eat-dog world. It ignores the evidence that competition in nature is measured by ritual restraints, and that it remains within strict boundaries framed by overruling symbiotic laws. High-end survival in the human realm is utterly opposed to competition except as a game-exercise for fostering excellence.

☆ Last Word on Genetics

Throughout this book, I have often drawn parallels between Star Base and genetics. I am convinced these are valid, if taken with caution. Obviously, the word *genetype* is close to *genotype*, the term for the genetic groundplan of an individual scripted in the DNA code, consisting of six billion base-pairs packed into 28 chromosomes. Genetics is one of the most fast-moving frontiers of our time. Its scientific content and its ethical implications cannot be ignored by any serious person.

The link between genetics and Star Base is not an attempt at causal theory. It is just a juxtaposition, an inventive parallel. For all I know, there may be some link between the distant stars and our genetic chemistry - a *stellar-genetic continuum*, as it might be called. I would not be surprised to wake up tomorrow and hear on the news that "data accumulated in recent astrophysical studies based on high-tech infra-sensing devices stationed on orbital probes suggests that biological life is pulsating in the core of distant stars." In ancient cosmology, the stars were held to be alive, animated and animating. How can the stars be dynamos charged with "animal powers" when we know it is impossible for organic life to exist in their interiors, any more than it can exist in a nuclear reactor? Well, a star is not a nuclear reactor, even if we insist on comparing it to one. The reactor is human-made, according to our limited comprehension of cosmic laws, but a star is the living expression of those laws. Stars are alive in ways we cannot yet imagine.

The universe is a dusty place. We are carbon-based organisms and carbon is stardust. We imagine that biological and organic conditions essential to life cannot exist in the explosive core of stars, yet this is exactly where life originates. If we then argue that life only exists in planetary atmospheres under special conditions, and not within stars, we forget that planetary atmospheres are remote laboratories sustained by stars. Everything evolving in the terrestrial atmosphere is sustained by the sun. The spectrum of biological life-forms in the atmosphere exists within the aura of the mother-star. To say that organic-biological life does not exist elsewhere within the star-realm is like saying life-forms can exist on the surface of your eyeball without there being life anywhere else in your body.

Whatever the relation between stars and genes, Star Base does not need genetic science to make it legitimate. It does not have to borrow merits from the Darwinian agenda. Darwin's work is relevant as it points to the unity of human and animal life, that's all. Yet Star Base does seem to mimic genetics in remarkable ways. Current research into the way our genetic make-up shapes our personality has led to the concept of a "maturational ground plan". According to Philip B. Neubauer and Alexander Neubauer, writing in *Nature's Thumbprint - The New Genetics of Personality:*

> Maturation is linked to our genetic makeup, the natural "givens" with which we are born. The broad outline of maturational sequences, whether they appear as distinct units or overlap, follows a rough hereditary guide in each person, one that asserts itself within a range of conditions. (p. 59)

They describe "genetic timing" and the way "our inherited makeup (our endowment) converses steadily with experience and learning," which is exactly as the Cycle unfolds. Both in genetic and genetypic terms, the endowment "is a plan with a specific range of flexibility built into it, flexibility that awaits signals from outside." Ideally, the endowment is interactive with the human and natural environment. In reality, the endowment is denied and impeded on all sides. What marks us as human is the way we resist our own higher evolution. Hence the necessity of seeing the endowment by analogy to the Heroic Quest, a struggle against overwhelming odds.

In short, the Z-Code *acts exactly like* the G-Code. To say this is not to propose that the one causes the other. The endowment is also a groundplan rooted in the innermost core of the human psyche and *perhaps* related to genetic sequences. The analogy to DNA is useful to illustrate how it evolves, but it must not be taken as a lame attempt at scientific validation.

As I have often emphasised, the evidence for the Zodiacal Code is biographic. It is true if it enlightens the act of living. It will never submit exclusively to leftbrain logic, for we cannot know ourselves without access to the ancestral channels of the rightbrain and the backbrain. Mastering your destiny is a whole-brain exercise, and the proof is largely poetic.

☆ KINSHIP IN THE STARS

The Starchild Cycle is the framework for a self-directing narrative, a way to discover one's evolutional calling in life. As events unfold in the personal dimension, Life in the larger sense is always present. The Unknown chooses us for instruments but it does not leave us without clues. Starhenge is monument of precise design, loaded with evolutional clues. It is the exact analogue of the enigmatic Monolith in the film **2001** and, like the Monolith, it emits a signal, communicates to us, instructs us. The manifold stands like a configurated signal radiating through time to all those born at the moment it registers. As human creatures, we live perpetually out of the moment we are born. *We incarnate time itself in a special way*, as the genuine alchemists seem to have understood. We embody the endowment as a mother lode of high-end assets spring-wound into our DNA, a treasure stored on time-release.

If Star Base downscales the ego, it makes up generously for whatever we may sense as a loss. In place of egocentric destiny, we have participation, kinship. Children before the age of nine are especially sensitive to this prospect. The need to play alone at times is balanced by the need to play together. In the animal realms, all play is a learning game. Lion cubs learn to hunt by play-hunting. In the human realm, play is a learning game of a more complex kind. Bad evolutional habits are as easily learned as good ones. Unfortunately, the activity of group-oriented play-learning is often chaotic and mismanaged. If it were to be fostered in a sane, well-grounded way, children would show a natural capacity to carry it ahead into later years. Communal play-learning would then continue into adult life. It would form a basic part of the self-regulating society. Instead, we see more and more fragmentation in the adult world, and the blind pursuit of mindless "leisure" as a substitute for meaningful play.

Competition in peer-groups occurs with children raised in a commercial-competitive environment infused with the anxieties of the survival game. The imperative to compete for survival is imposed, not innate. Among children there is a group-soul kinship shared with those who arrived at the same moment, but it is a deep affinity and it must be fostered. It can only emerge in a society or community that reflects to the child a sense of inclusion, a sense of participation, rather than "being special." The habit of lavishing offspring with the message of being special is not what it appears to be. The philoprogenitive urge may be no more than a way of perpetuating adult egotism. Pandering to offspring serves the parental narcissism nicely. "I'll give that little special one what I never had." That little special one already has what you never had, and has it in spades. It is not what we can give to our children but what we can receive from them, draw from them, that will ensure their future.

To develop to full maturity, the human creature needs a symbiotic basis in the early years. Symbiosis means "living together". It is (ideally) the condition of interdependence. Each child depends upon parents and the surrounding community, or in former times, the tribe or clan. But the parents also depend on the child. If the child does not have a sense of being useful in some way, it suffers. Self-esteem

evolves from an early age based on the child's experience of being welcomed as a contributor. Unfortunately, this need to be useful is often exploited for the advantage of adults rather than nurtured as a primary requirement for the growth of the child. Being useful is not the same as being used.

The community also depends upon the child, because it carries the future of communal life. How the child will carry the future is the big question. Most often, the community imposes its "culture" and learned attitudes on the child as a way to assure its own futurity. This however is a perverted version of futurity. It is the distortion of the future by the imposition of the past, of what already exists, on the assets of the newborn. Children are tragically and brutally mistreated as blank slates to be imprinted with the demands and dogmas of the racial-religious-cultural group into which they are cast by the spinning wheel of the natural lottery.

Another way for children to assure the future of the community is to discover and evolve what is innate, to work out the endowment and bring it into the community as an offering toward a new, ever-changing future. This is rarely allowed, for the adult mind is unable to imagine such evolutional advance. Even the notion of allowing children to manifest what is innate to them is still largely unknown around the world. The Starchild Cycle supports a progressive view of children's rights in the ultimate sense.

The development of a child from birth to age nine can be monitored using the Cycle as a thematic guide. This would be one step toward a consistent method for "educating" children in a manner optimally adapted to their endowment. To educate means to "draw out," to extract what is innate. The assets displayed in the genetype cannot be imposed upon the child as a pregiven agenda. In the first place, it is the responsibility of adults to master their own endowment, or at least to acquire a working knowledge of the assets shown by planets in the Zodiac. Anyone who does so will appreciate that each code-phrase - be it venus in the Scales or uranus in the Ram - alludes to variety of learning skills. Using biographic precedents, we can determine, say, half a dozen versions of "venus in the Scales." The child who has venus in the Scales may show interests and talents to match one of these versions, or it may disclose a new reading for the code-phrase.

This is a sharp contrast to the usual custom of imprinting children with pre-existing racial, cultural and religious norms, the whole catastrophe of "acquired knowledge" which often doesn't work for the adults who impose it and doesn't benefit the world at large except as a delusional prop. Maintaining the status quo at all costs is the preferred human strategy for warding off fear. To fear change is to fear the future. To fear the future is to repress our children.

If the transition is successful, the child around age nine emerges from parental-communal symbiosis into another kind of symbiosis, a living-together with the world that must be evolved one step as a time, as the opportunities present themselves. Developing into adults in the modern world is a risky business because the course of evolution proper to the endowment is not taken into account. Children are told what to believe, told how to live, without the effort being made to draw from them any

alternatives. The idea that children themselves carry the higher intelligence to adapt to life in ways superior to anything we can teach them is of course radical and probably even heretical.

We are all instructed in life, and this is just the problem. To be in-structed means that a structure is put IN, imposed on what is within. The euphemism for this process is acculturation. All around the world, children are acculturated as a matter of course. We never stop to imagine what might happen if we treated them otherwise, if we restrained and measured this process of acculturation with special efforts to see what the child itself wants to bring forth. The endowment is the basis for an offering. When Alice Miller entitled her groundbreaking book, *The Drama of the Gifted Child*, I believe she intended to make the point that all children must be viewed as gifted. They are living the exceptional lives, already. But the Premium comes with no guarantees and the offering carried into the world by our offspring is not often successful. How can it be, when it is neither recognised nor encouraged? It never gets the chance to be made.

The Starchild Cycle provides a methodical way to anticipate the offering in a child and follow the way it unfolds into adult life. Competition is a fear-based game, but symbiosis is a living miracle. Each forthcoming generation, each "new wave" of human offspring can advance on the Premium, the optimal learning skills of the species. We can foster kinship among children and support their long-term biographic affinities only if we appreciate our own. Adult learning, framed in the Cycle, is a prerequisite for allowing children to learn how to live out of their own gifts and talents. Biography is the master-key to the visionary powers of our species. The code-phrase "mars at the fulcrum of the Scales" may appear in your genetype. It also appears in the genetype of Jonas Salk, who discovered the vaccine against poliomyelitis, and in the genetype of the Welsh poet, Dylan Thomas, born one day before Salk. Take your pick, the Star Zodiac is loaded with assets and aptitudes, clues and affinities that have been partially accessed and applied by those who came before us. Evolution for the human species is a hand-me-down affair.

☆ Fate and Symbiosis

As global population soars, more and more people are born on the same day and share the same genetype. WHO, the World Health Organisation, estimates the current rate at 600,000 births per day. This is over 400 a minute. And the rate is rising.

This situation calls for a serious revision of our concept of personal destiny. By a rough estimate, the year 2000 will see the population of the earth at a total equal to all the people who have lived on the planet since around 35,000 BCE, when our species reached its current evolutionary status, designated as ***homo sapiens sapiens***. (I have often wondered, Does the redundancy of ***sapiens*** suggest we are the ones who really know what we know, or does it suggest we are the ones condemned to know only what we know?) This is a wild projection, of course, but its symbolic value exceeds its statistical precision.

There are grounds here for supposing that fate, rather like nostalgia, ain't what it used to be. This is due to the fact that in the past fewer people were born at each moment than are now being born. Each new arrival therefore had a more specific kind of destiny. We are impressed by the "greats" of the past. These seem to be historical idols of a stature that does not occur in our time, although media-hype would like us to believe otherwise. Cleopatra, Alexander the Great, Eleanor of Aquitaine, Genghis Khan and so on - the list probably runs into the hundreds, but it is not unlimited. In many cases, the special circumstances entailed in the births of these larger-than-life characters have been noted, or perhaps invented. The point is, they were born uniquely under certain conditions at a certain time. Horoscopic astrology was originally devoted to the nativities of royal families. It was assumed that children of the royal lineage would have a special fate, and the astrologer had to discern if it would be specially fortunate or otherwise.

Julius Caesar may well have been the only Roman child born on the day he was born, at the place he was born. Today this is impossible, and it has been so for quite some time. No matter how astrologers split hairs, they cannot refute the staggering fact of 400-plus new arrivals per minute. They may insist that even such high saturation does not violate the principle of exclusion, because the 400-plus in one minute are not born in the same locale. Although all the planetary positions will be identical, the House-positions will differ, depending on geographic location. Each of the 400-plus will have a different horoscope and therefore a different destiny.

This argument is specious. If the new arrivals at 400-plus per minute do indeed have different destinies, it is not due to the different horoscopes but to the different locales where they are born. All the horoscope does is reflect the geographic discrepancies which belong to the base-line, ENVIRONMENT-GENETICS. The child born in Tokyo, son of Japanese millionaire, does not have the same destiny as the child born the same minute in Lagos, Nigeria, under a sheet of corrugated tin. Certainly not, but do we need astrology to tell us this? Nevertheless, both children will have the same manifold, the same endowment.

What is happening here in nature's long-term strategies? If there are 412 births a minute on the planet, rather than, say, 14, how does it change the odds? More people with the same endowment might be taken to mean better chances for the endowment to be achieved. Not so, perhaps. There may to be a law of diminishing returns at work here. We live in a world dominated by the survival game. Competition is taught everywhere and rigorously sustained. This incites a vicious cycle: the more competitive the world is, the more populous it becomes, and the more populous it becomes, the more competition is intensified. As I have noted, competition impedes the endowment. With more people born each minute, the chances of achieving the endowment are slimmer for each of them. The chances of producing exceptional lives are better when there are less people on the planet. Ultimately, not just human life, but even human fate, depends upon symbiosis.

Seventeen

THE ADVENTURE BEGINS

Who am I? Where do I come from? Why am I here? Where am I going? What shall I do with my life?

To these questions the Starchild Cycle poses, not a definitive answer, but an orientation. It is a tool for direction-finding and developing the questions that will illuminate life from within. In *Letters to a Young Poet,* the German lyric poet, Rainer Maria Rilke, wrote: *"Be attentive to that which rises up in you and set it above everything that you observe about you. What goes on in your innermost being is worthy of your whole love."* (23 December 1903). The Cycle provides a workplan for such attention and such love. As Rilke concisely advises, the background matters more than the foreground. The endowment is not revealed by any one element of the Cycle, although the locale of the earth in the Constellations may be taken for the grounding point. The whole is organised from within us, everything worthy of our whole love, unconditionally.

In the background of every moment stands the Stellar dimension, supporting us as life comes to meet us, head-on, propelled by the momentum of time as it flows from the future into past. The formative moments of the Cycle occur at the meeting-place, the realm of interplay and exchange, between "that which rises up in you" and all "that you observe about you." In human terms, life is an intelligent response to the living. There is no evolution apart from co-evolution. To know how the endowment works is to see it revealed throughout this entire fluidic pattern of response, exchange, advance.

Ultimately, we are what we do to serve Life. This is a transpersonal value-judgement, sure enough. It is also a simple and objective way to describe the individual person in symbiosis with the Unknown - that which brings us here. I do not argue that we can know in the ultimate sense, the "cosmic" sense, what Life has for its purpose; but that we can surely find our own purpose by a loving, enlightened response to Life at large. Through the endowment we become intimate with the Unknown, yet the results (or side-effects) can be practical, healing and enriching in all aspects of the life we share with others.

☆ Genius Reborn

The Starchild awakens to life by the usual path of human orientation. It acquires an identity through contact with its ORIGINS, the ground from which it springs. What comes via the external world as a mirroring reflects in its eyes what its mind cannot yet define. Likewise, the earth supports the child in its steps, the entire earth beneath its feet, even before it knows that the earth exists.

The adventure begins with the appearance of a Genius, the ancestral intelligence in a new embodiment. In every child, the genius of the human race returns to earth for a rich new cycle of learning and sharing. The core-identity of the Starchild unfolds from this living kernel of ancestral wisdom (earth, No.1). It carries the Premium, the ever-renewing, self-evolving aspect of human evolution. It contains the high-end skills, the germ of excellence, the resources for practical-visionary advance. The locale of the earth in the Star Zodiac is like a pictorial message, coded for the Genius of that day.

Diana's earth (10° Capricorn, 280° ECL) stands at the head of the Archer. The earth is always on the Ecliptic path, while the moon and other planets will vary somewhat from it. All discrepancies of locale are visually significant and can influence how we read the Code. The naked-eye features of the Zodiac are always vivid and telling. In the region of the Archer, we look toward the central hub of our galaxy. This is a dense, tumultuous area, dotted with open clusters, globular clusters and spectacular cloudscapes of interstellar dust aglow with gaseous nebulae. While the Twins, opposite, stand rather daintily in the Milky Way, just to below their knees, the Archer is fully immersed in the cosmic tumult. His bold, deterrent posture seems to hold in check the sea of turbulent cosmic matter around him. In actual skywatching, it is extremely difficult to make out the Archer. The composite stars are deeply sunk into the Milky Way and the "signature" is elusive.

The manner of rendering the Archer matches the visual impression of the Constellation under the night sky. We can at best glimpse his face amidst a wild mass of swirling, seemingly electrified hair. Curiously, this calls to mind a cartoon caricature of Beethoven, the scowling genius with his hair in disarray. Beethoven was born with the sun at the upper tip of the Archer's arrow (ECL 268°) and jupiter close to the brow, about three degrees from Diana's earth. He also had pluto at the edge of the Greater Void, just above the elbow of the Archer. Pluto signifies the transmission of true power, or the ability to empower others. Some of the violence of Beethoven's music is carried in the Archer's gesture, which could be translated poetically into the vigorous elbow-action of playing a violin. The wild, stabbing chords of Beethoven's later compositions are like strains of cosmic protest reaching us from the Archer.

Although the earth is located exactly on the Ecliptic path, its position can be linked to composite stars elsewhere in the Constellations. This is called Ecliptic alignment. In Diana's genetype, the earth-locale aligns with the sighting gesture and the hand that draws the bowstring. A specific star glitters on the hand: ***sigma Sagittarii*** σ, or ***Nunki*** (12° Capricorn ECL). According to ancient lore, this marks precisely the vane (guide-feathers) of the arrow.

Nunki is two degrees beyond alignment to Diana's earth, and this may seem close enough, but the Zodiacal Code, more often than not, turns out to be astoundingly exact. Close to Nunki is ***theta Sagittarii*** è, part of the composite that forms the sighting gesture. Its Ecliptic longitude is 10° Capricorn, exactly the same as Diana's sun. Visualised in dynamic poise, the Archer draws the bowstring and holds it at either of two positions: forward, "on safety" as it were, at ***theta*** (10°) or pulled back to full tension, ready to fire, at ***sigma*** (12°). The picture speaks for itself, and it speaks eloquently. Diana's inborn moral "posture" was on safety rather than on full alert.

In Babylonian myth, Nunki was a prominent marking star. Called "the Proclamation of the Sea," it is one of numerous nautical clues in the stellar lore of an inland, landlocked civilisation. This is curious, indeed. In Egyptian star lore as well, many allusions suggest that the origins of the Star Zodiac were nautical. The name of Nunki might be interpreted as "Call of the Seafarer." The Archer gesture of sighting the bow has a navigational parallel: the gesture of steering a boat, holding the tiller steady with the eyes kept on a landmark. The Greek word for helmsman was *kybernetes* - from which comes our word, cybernetics. Here is a clear reference to the self-piloting capacities unique to our species.

In the typical mould of her Sunstyle, Cancer, Diana must be cast as shy, home-loving and dependent, but the clue to her true Genius tells a different story. She would have benefited enormously in youth by encouragement toward a daring and independent outlook, rather than duty and role-playing. She needed ways to show her bravery and make her own tracks. She needed challenges, first of a physical kind, then moral. She needed to be shown how to take risks in a reasonable way. She would have made a terrific scoutmaster or a girl-guide for the crew of a rowing team for Outward Bound.

Diana needed to be tested in ways that did not threaten to break her. As Alice Miller has explained (in *The Drama of the Gifted Child*), deprivation of primary growth-needs leads to grandiosity and depression in later life. Because Diana's moral genius was not recognised and given the proper context to be developed in her childhood, she grew up prone to take on more than she could handle, and rank herself the less for it. Often she broke herself testing her power in grandiose displays of risk-taking.

The Genius of the Archer loves a challenge. Indeed, this Image participates in the scenario of humanity's ultimate challenge: to overcome its self-destructive (genocidal) impulses, represented by the Scorpion who jounces the crossbeam of the Scales, disrupting the natural balance of Life and threatening the symbiotic bond. We fight each other to extinction, not because there is not enough to go around in the world, but because the rules of exchange (Scales) are unfair, off-balance. Resources are not evenly distributed and we may have even lost the capacity to "share and share alike." Has the Scorpion's menacing thrust thrown the measuring weights out of one of the pans? How can we weigh the grain and distribute it fairly among the people if the measures have been lost?

Diana's Genius involved her in this drama. If she was not innately an egalitarian, she certainly needed to become one to survive the intensity of her own responses to the murderous injustice of the world. At the same time, she was attracted to a dangerous calling, something that inspired her to go face to face, personally, against what threatens the entire human family.

It is no secret to the world how she tried to fulfill this calling in her later years. The slanting of her Genius would have been different if the earth had been located, say, closer to the tip of the arrow, or closer to the elbow of the Archer. The alignment of the earth to Nunki, marking the guide-feathers on the arrow, shows how precisely she defined her mission. She wanted to *use her image to guide the collective vision toward a common goal*: the elimination of antipersonnel land-mines worldwide.

Diana had no manifold in the Snaketamer, and she was perhaps blind to this figure in some sense. This is unfortunate, for the Archer cannot handle the Scorpion alone, and the Snaketamer is a tremendous key to mastering the evolutional drama of the shuddering Balance. One version of centaur mythology identifies the Zodiacal Archer as Crotus, the son of Pan and Eupheme, who was the nursemaid to the Nine Muses. As a son of Pan, the Archer would be close kin to Dionysus and his orgiastic consorts, goat-girls sheathed in sweet lanugo, the Maenads. The Snaketamer is a Dionysian figure, equivalent to Shiva in Hindu mythology. He is the snakecharmer who tames the wild and sinister forces of nature, and the sexual adept who sings the dithyramb and drums the pulsing measure of the trance dance. As a favourite of the Muses, the Archer would have access to tender and sublime inspiration, all the healing effects of music and the sensory arts. This is just what he needs to tone down his heroic rage and heal the wounds that sometimes afflict him, self-inflicted by his own thrashings or contracted from the poison that streams off the stinger of the Scorpion in a turbulent spume of raw interstellar gases.

The Archer, down there in the action, does not see the Scorpion from the lofty vantage of the Snaketamer. If Diana did not have some source of higher inspiration, she could not possibly sustain the challenges she was inviting as she defied the rules of the Royalty Game. As we shall see, there is some evidence that the spiritual guidance she needed might have been accessed elsewhere in the endowment: specifically, through chiron in the knees of the Watercarrier, Enki.

☆ Finding the Kin

Children are not blank slates to be impressed and imprinted at will, as most adults like to believe. The identity of each child has for its core something innate that resists all conditioning, something superior to any external input or indoctrination. Ideally, the community around the child, the "human environment," should dedicate itself to reflect and draw out what is present already. We cannot teach children much, compared to what they can tell us, given the chance. They incarnate the Unknown, ripe for self-revelation. Adults can only impose on them what they know already, or what they think we know. As more often happens, we can impose our ignorance, the sum-total of our prejudices, suppositions, fears and fantasies. Normally, we direct children

into a life that is not innately their own, or even remotely their own. *Acculturation alienates the Starchild from its ancestral resources.* In the drama of our species, each incoming child is subjected to this risk, which children naturally resist. Consider the damage. Is it any surprise that humankind is capable of a degeneration that exceeds anything to be found elsewhere in the kingdoms of the living?

The Premium carried by the Starchild needs mirroring and support to emerge as a basis for conscious identity, a sense of self-resourcing. The Genius denoted by the earth-locale in the Zodiac has to adapt without being lost or suppressed. This adaptation ideally will occur relative to three factors: finding the Kin or soul-group (moon, No.2) and unfolding the two balancing aspects of the Human Side (moon-nodes: north, No.3, and south, No.4).

The soul-group is shown by the transiting moon, which is not located precisely in the genetype as the exact time of birth is not essential for Zodiacal work. It does not matter exactly where the moon is, although its precise degree, if determined, will sometimes focalise the clue. We identify the soul-group to which the Starchild belongs by the 13-degree sector where the moon is transiting. In the tradition of Hindu astrology (which follows a sidereal format but not a Stellar format, as developed here), this unit is called a ***nakshatra***, or lunar mansion. It derives from ancient times when astronomy and astrology thrived as identical twins and the practice was observational. Each nakshatra corresponds to the passage of the moon during one day, approximately. The velocity of the moon changes continually during its cycle, so there is room for intricate variations. In all, 27 soul-groups appear each month, timed by the sidereal cycle of the moon. In each 24 hours the transiting moon can touch at maximum three of these sectors, which gives considerable flexibility in identification of the Kin. The genetype of a single day will float three possible Kinship groups.

Diana's Kin is indicated by nakshatra 23, ***Dhanishtha***: "abundant, most famous." This lies between 18° Aquarius and 1° Pisces on the Ecliptic scale. This matches the region from the belly of the Goatfish out to the end of its tail. This nakshatra is associated with charity as well as with the wild display of emotion through music, drumming and dancing. Traditional Hindu astrology also attributes serious sexual and marital problems to this sector. (I cannot explain how they originated, but I must say that on some occasions these old rusty keys from Hindu sidereal lore can be astonishingly apt. The subject gets a closer look in *The Other Astrology*, a companion to the book in hand.)

The Goatfish signifies the sane, life-affirming aspects of the natural mind. It embodies our primitive or aboriginal intelligence. There is a voice in us (or behind us), more deeply rooted than conscience and more ancient than any idea of God. For Socrates it was the ***daemon***, an advising power, and it has been called the ***Duende***, the calling of a savage wisdom. The Spanish poet Lorca says "the ***Duende*** works on the body of the dancer like the wind works on sand." Ritual dance and erotic expression are the primary religious acts. In Egyptian lore, this Constellation is identified with the transformation of the god Min, identical to the Greek satyr Pan, Lord of the Goats.

All the images in the Zodiac are numinous, charged with sacred force, but the two hybrid creatures carry a special message in this respect. The Archer hybrid, half man and half horse, signifies the sacredness of our intentions, our purposes. These can truly be called sacred when - and only when - they are consecrated to the aim of protecting the balance of life, the living miracle of Symbiosis.

The other hybrid, the Goatfish, signifies the sacredness of our natural instincts. In modern society, influenced strongly by the Judaeo-Christian ethic, we hear a lot about the sacredness of life, but this is a delusional half-truth. The sacredness of life means nothing if it is not grounded in reverence for our instincts, the natural faculties we share with the animal realms of the earth. High-end survival knowledge is body-bound. Co-evolution depends on grounding ourselves in the animal side of our nature, rather than elevating our egoistic pretences to a monstrous level of grandiosity. The wild, ecstatic powers of Pan are guiding and nurturing streams that run in the veins of warm-blooded creatures. The fish-half of the Goatfish is most likely to be a dolphin. In the extra-Ecliptic regions just above the Goatfish there is a Dolphin (***Delphinus***).

In skyviewing the Goatfish is rather elusive. The composite stars are dim and in a strange way the signature of the Constellation looks smaller than it actually is. The Goatfish is diminutive and modest. It gives the impression of retiring, reticent to display its full grandeur.

Some mythemes of the Goatfish are: to sacralise, to revere, to perpetuate, to transmute, to extrapolate. It is the vehicle of a long-term continuity, the linkage of the remote past to the far future (as explained ahead, regarding Diana's jupiter in the Goatfish).

The kinship Diana needed early in life ought to have been discovered somehow in this direction, possibly through a link with indigenous peoples or at the very least through a strong rapport with nature. She was truly a "country" girl at this level. To ground her identity, she needed the company of folk who were natural and spontaneous, not afraid to celebrate the purity of wild things. She would have flourished with a "wild child" or two for companions. She would have benefited by more contact with animals and less suffocating immersion in the human crowd. The kinship she needed early in life might have come through contact with naturalists and people who explore the wilderness, or through other children of her age attracted to such adventures.

Each Kin-group has certain interests and attractions that come naturally in life. The first stage of ORIGINS unfolds as the child *discovers what it wants most to learn*, by following or responding to these natural interests, or affinities. Communing with its own Kin, it learns how to recognise its allies in other children born of the same soul-group, not necessarily of the same birthdate or year. As the group recurs once each month, following the transit of the moon through the ***nakshatras***, there are plenty of candidates, a ongoing selection of allies.

☆ On the Human Side

The Human Side refers to the moon nodes, north and south. This is a strange term, perhaps, but a crucial one for appreciating the plight of the Starchild in a world of human alienation. The name "Starchild" is not meant to suggest that children are the incarnations of beings from an alien world: rather, that upon appearing on earth the child risks being overwhelmed by forces and attitudes alien to Life. The Starchild reveres Life as earthlings do not. It comes to serve Life, but it comes into a social environment devoted to self-serving. This is the dominant principle of "The System" in mundane terms. It is also the hidden premise of egocentric religious ideology which typically disguises itself as altruism, brotherly love and other fine-sounding programs underwritten by invisible powers.

Adults and so-called normal folk, teachers and role-models and authorities, alienate the child from itself, even if that is not their intention. By their words, mentality and behaviour, they expose it to the threat of degrading or losing its "star" potential.

To face this danger, the child has to develop the Human Side as a form of tolerance and compensation. Each Starchild is both a developing person and something more, a transpersonal instrument. Starhood is transpersonality, one might say. To *belong* in the human world, the child has to exploit certain aspects of normality contexted in the family-life of the species: hence, the "Human Side." It can do so in the act of balancing two traits that would, left to themselves, either under-involve or over-involve the Starchild in the all-too-human morass of familial-social affairs.

The north node indicates Excess and the south node Empathy. These are compensating faculties by which the Starchild can find its place in the human community. Excess (north, No.2) is described in the writings of Carlos Castaneda as the "warrior's predilection," the primary personal asset, for better or worse. It denotes a rare talent or keen interest which delights the Starchild as it comes to be unfolded. As Excess, it is also excellence. It is prone to obsession, but it allows the child both to distinguish itself from others and to isolate, to individuate.

For Diana, Excess was dramatically stated by the north node at Regulus, the brilliant star at the heart of the Lion. It is just two degrees from mars (No.8), thus linking it to another element in the genetype. Her Excess was clearly embodied in her striving to be the "Princess of Hearts," or the People's Princess. In all stellar lore, the Lion has signified royalty, special blood, even the link of human genetics to a divine ancestry. It is the Image of nobility per excellence. But true nobility, though always rooted in the blood, is not derived exclusively from royal blood or inherited genes. True nobility is simply the Best in any and all of us.

Through foreground influences, Diana was elevated to fame and fortune, yet it was remarkable that she preserved the magic touch of Excess that allowed her to inspire others to sense the Best in themselves. She was not presenting herself as the Best, but she surely over-adapted to the high exposure of the role that fell to her by personal destiny. All the more reason for her to have cultivated the compensating factor of the Human Side, marked by the south node (N0.4).

Against its rare and necessary Excess the child must compensate by Empathy, which inspires in it a continual reattachment to others. Empathy makes us vulnerable to the plight of others, because it reflects our own plight. It engenders a bonding to particular human needs and values achieved by sharing. Emphasis on the Excess gives autonomy, the capacity for self-evolving and going beyond the limits of consensus-values, while emphasis on the Empathy keeps the child involved with common needs and aims. The point of Empathy is also a measure of high vulnerability and over-involvement. A lot depends upon a consistent balance of the two tendencies denoted by the lunar nodes.

Diana's Empathy - surprisingly - is in the tail of the Goatfish, transiting the gap between the tail and the left knee of the Watercarrier. We see that the moon was drifting into its south node when she was born. The locale of the node is precise. Visually, it presents a clue related to the Watercarrier: as if finding her Empathy required that she place herself at the knees of that figure. This is perhaps surprising, because we are inclined to believe that Diana touched people through her extraordinary empathy. So the story goes, but in fact it was by giving through her Excess that she touched others. Mars at Regulus in the Lion shows her assets for becoming the "Princess of Hearts." In other words, she made people feel the Best by a superfluity she radiated.

On the other hand, the Empathy she needed to balance her excessive charisma was lacking. The shift of the moon into its South Node suggests that if she did not find this empathy in childhood, through kinship bonds, she would be unable to find it later in life. She was better at giving than receiving, an imbalance common to many who struggle with the Human Side. Where was Empathy to be found? The code-phrase, "south node at the knee of Enki," suggests that Diana lacked a sense of spiritual guidance, the feeling that she was being overseen and protected. These are motifs of the Watercarrier, Enki, the superhuman guardian of human evolution. Diana deeply needed someone or something to reflect her deep longing to touch the sacred as embodied in a human presence, in humility and service. If she did not accept the conventional religious dogma of the Saviour God, as hyped by his self-designated emissaries, what was left to her? This is a problematic issue, of course. Such a need can lead into delusional beliefs and "New Age" fantasies of the most insipid kind. Diana was certainly prone to these, but that only tells us that she was searching, which is no crime. With the moon drifting into the south node, she would have received some spiritual insight from those in her Kin-group, if she had been willing to share her questions with them. To strengthen her Empathy, she needed allies among the far-seeing visionaries of her time. It is unlikely she could accept much from the churlish guardians of traditional creeds.

The Watercarrier is the image of Enki, the Sumerian Lord of the Southern Sea or Sweetwater Paradise. This is the sole superhuman figure in the Zodiac. Enki was a benefactor and guide of humankind who saved part of humanity from the Flood when the other Gods wished to annihilate the human race as a petty nuisance and endangerment to survival. The theme of ancestral allies and unknown benefactors is

basic to our understanding of the endowment. Among all the figures of the Zodiac, Enki stands out as a special representative of the ancestral bond. What Diana needed for the Empathy (understanding) to balance out her Excess (charisma: heart of the Lion) was guidance based in some kind of ancestral wisdom, a path of knowing inherited by the "first peoples" from the Life-guiding powers. She might have benefited more from contact with Aboriginal teachings (Australian, Amer-Indian, or even the Celtic Revival in her native England) than from the hype and hysteria of New Age visionaries and starless fortune-tellers. Through Enki, she would have found a sense of dedication (knees) and basic grounding for the Human Side.

☆ Emotion and Mind

Still within the realm of ORIGINS, the Starchild will begin to unfold its Genius by two discoveries: the Desire and the Omen. The Desire (venus, No.5), is an acute interest, an attraction that acts like a magical key. By response to the Desire the child's experience takes on initial design. The Desire works like a deep craving, usually connected with a sense of inadequacy, of lacking something. As the child learns to experiment with the craving, it gradually becomes oriented to the activities and interests which can satisfy it. These may be hobbies or projects of a perfectly normal kind, but within them something deeper is evolving. The Genius needs the Desire to achieve concentration, self-absorbtion.

Another catalyst to learning comes in the form of the Omen (mercury, No.6). Quite distinct from the Desire, the Omen does not absorb the Starchild, but directs it out toward the world. The Omen points toward a definite path where commitment can be learned. It is a signal of the awakening maturity that can be present in children, astonishingly, even before the 9th year.

In Diana's genetype, venus (25° Taurus ECL) stands in the shoulders of the Bull, close to the prominent open cluster called the Pleiades, and mercury (5° Cancer) stands in the lower legs of the Twins. Diana's Desire was toward the world of aesthetics and the refinements of Beauty, signified by the Bull. This Constellation displays the aesthetic instinct. It also carries strong connotations of materialism and the spell of worldly riches. Diana certainly had an appetite for such things, but the deep craving of the Desire always has to be put within limits. She would have felt something missing if her particular needs for beauty and sumptuousness were not satisfied, surely. On the other hand, she needed to be involved with the task of infusing beauty and order into the world around her, rather than to be identified with the fine trappings, or consumed by them. She might have taken well to some discipline in the decorative arts, interior design, sculpting, pottery - any kind of hands-on involvement to give her the sense of attaining her Desire and drawing strength from it. She would have been a stronger, more confident woman had she found some private occupation along these lines.

We see here an instance where venus, found in the Sign Taurus, also falls in the Constellation of the Bull. Technically, this is called a redundant siting. While we

must avoid trying to make Signs and Constellations "correspond" and refrain from borrowing jargon for the Signs to describe the Constellations, some slurring is unavoidable, simply due to the language in use. A redundant siting reinforces the interlock between ego and endowment, indicating a too-strong personal trait that may block access to inner resources. In Diana's case, her attachment to material wealth and the realm of appearances (Taurus) may have impeded her initiative to develop her own standards of beauty (Bull).

Mercury, the Omen (No.5) is located in 5° Cancer ECL, in the shins of the Twins. This factor of the endowment is more about learning than attraction. It signifies something that directs the mind of the child to its initial definition. All children must in some way or another define how their minds are slanted. Among the several themes of the Twins, the notion of soul-mates is prominent. Represented as two young male figures, following Greco-Latin tradition, the Twins denotes homo-erotic bonding, rather than homosexual ties. This pair is homogenic, to borrow a word from the singer, Bjork. This implies a love for the human form and an intelligence attuned to the physical body with all its wonders and secrets. Diana made a habit of touching people which in turn made her quite famous. The Twins embody two-way homogenic contact in all its variations, even the purely verbal contact of dialogue.

In Diana's case, the Omen may have concealed the deep aptitude of a mind gifted at reading body language or a talent for hands-on bodywork. The Twins are connected with healing through speech and touch. This can extend all the way to the manipulation of neurolinguistic patterns to change behaviour ("reimprinting"). Although Diana is credited with shifting the world's view of AIDS by her hands-on contact with sufferers, this was perhaps the least of what she needed for her own development. She went regularly to the gym and worked with a personal trainer, as the world knows. But the Omen of mercury in the Twins suggests she could have gone much, much further to awaken body-knowledge and pursue body-oriented therapies, for her own sake.

Eighteen

TRIALS AND ENCOUNTERS

In the second stage of its adventure, the Starchild faces a set of four dramatic ENCOUNTERS, both actual and symbolic tests, lived partially in the common world and partially in imagination. Elements No.1 through No.6 belong to the realm of ORIGINS, corresponding to Departure in the Monomyth. Elements No.7 through No.10 display a set of themes parallel to the second stage in the Monomyth, Initiation.

Between nine and twelve or nine and fourteen the limbo of puberty occurs. The inception of the second stage of the Starchild Cycle is age-specific to this transition and carries it forward into later life, right up to the end of the thirties. It will come as an embarrassment to some, and perhaps a grand relief to others, that puberty is a trigger to long-term developments. Its ramifications extend far beyond the tortured theatrics of adolescence. This passage to psychosexual maturity (at 38) can be traced in the Cycle.

Stage two begins with the sun, which in twelve years parallels the transit of jupiter through the full round of the Zodiac. At nine or so, timed to the half-cycle of the moon-nodes, the child begins to emerge from symbiosis and faces the shock of confronting its own identity as an external agent. Its conscient focus shifts from body-self to social self, the ego. The ego-identity (or I-dentity, as it might be called) which it now proceeds to develop is not its authentic self, however. This is a contrast of which the Starchild is poignantly, painfully aware, and it merits a word of elucidation.

Based as it is on indigenous ancestral teachings about the "human soul," the Starchild Cycle emphasises the alien nature of the ego to the evolving presence (or "spirit," if you prefer) within it. The ego itself is not sacred, contrary to what we are taught in Judaeo-Christian tradition. The ego is not who we are but merely who we are told to be and taken to be. Orthodox religious teachings all aim toward ensouling the ego, or even elevating it to a divine status of immortality. Doing so, we diabolise the secret, striving powers that live in the Starchild. As we have already noted, what makes the human entity so special is not its exclusional status but the way it can participate in the entire life of its own kind.

Normally in life, we learn that there is a human entity, a single and fixed human identity for each one of us, and there is also a diabolic counterpart to it. This is the dark side of the Jeckyll/Hyde equation, often called the Double. It is held to be an instrument of all that is evil and monstrous in human nature.

The neo-archaic psychology behind the Starchild Cycle reverses this situation. Among the trials and encounters to be met and mastered, the Starchild always has to face a double challenge, due to the difference between the learned I-dentity and the true human entity. It must recognize its own ego-identity as an alien self, though necessary for interacting with the world. At the same time, it honours and cultivates the secret, ever-striving powers within the human entity, the Duende, empowered by sacred instincts. To survive this conflict, it must draw upon the life-wisdom linked to the stars beyond and preserved on earth by countless generations of living creatures. This view reverses the theological table of values: the human-animal entity is the true self and the human-made ego is the monstrous (i.e., delusional) Double.

☆ Lure and Test

The first Encounter is shown by the sun (No.7), which is a star rather than a planet so I propose a cirle with a star in it for its symbol rather than the usual ⊙. The sun is the only star in astrology, as we have noted. It is the only stellar body in the manifold of the genetype. Its locale is always 180° from the earth: thus, the Genius who returns to earth to accomplish a special mission for the future of humankind has the sun before it, like a signal flare. Once it has found its human footing, it becomes lured into the quest by a specific incitement. Only a celestial force, a true stellar power-source, can operate as such a lure. It must be emphasised, however, that the dynamic of the Lure is more a signal than an influence.

Although the Lure has nothing to do with the identity of the child, there is a tendency to become identified with it: rather like the lure of the sea turns people into sailors or surfers, and the lure of the sky turns others into skydivers. This goes a way to explain the persistence of the Sun Sign as a stereotype that fits. People identify with what draws them to life (sun-star), rather than with what they bring into life (earth).

In any case, the Lure is not an attraction like the Desire (venus, 5). It is not manifest in something the child loves to do but rather in something the child *loves to explore*. The power of the Lure abides in the seeking it incites. This is the trigger of the Quest. The adventure is the seeking, rather than the final possession of the treasure, whatever it may be. The thrill is in the journey, not the goal. Of course, humans are by consensus treasure-oriented or "goal-oriented" creatures. Crucial to the evolvement of the Starchild is its ability to keep its searching open-ended, to keep looking and growing. As Arthur C. Clarke, author of the book *2001*, responded when asked what he wanted to be remembered for: "He never grew up, but he never stopped growing." The stellar locale of the sun is a clue to this perpetual growth process.

The Lure challenges Starchild to become self-directing as it moves into the world

at large. It demands the concentration of personal skills and resources on a pattern of experiences. These are the themes of the life-search. Each child will struggle all through its life for self-mastery in a certain context, shown by the solar Constellation. Rather than remain satisfied with an external ego-style, a personal "act" that works or doesn't (Sun Style), the Starchild is continually and mysteriously lured to something deeper. The Lure at work here is not the goal of the adventure, and it is not the originating Genius of it, either, for this is shown by the earth, opposite, as we know. Rather, it is the ongoing inspiration, the vital stimulus that keeps the Starchild going against all outer odds, knowing in some instinctual or mystical way that it will enrich itself by doing so. The Lure is the cyclic core of self-enrichment.

Diana's Lure (sun, No.7, in 10° Cancer ECL) is sited in the Twins, tucked away in the thighs. Again, as with the Omen, there is a strong homoerotic clue and the theme of soul-mates is restated. Certainly it appears that the "Princess of Hearts" was a "hopeless romantic" in search of that ideal love that would make her life complete and give here the intimate support she so desperately needed. Alas, it doesn't work that way.

Here the Twin-theme of the Lovers dramatically backgrounds the Cancerian style of emotional weakness. Tearjerking and wallowing in abandonment are not uncommon along this road. Whatever she learned through a succession of lovers must have strengthened Diana's resolve to triumph in love and escape forever the swamps of emotional loss. The power to resolve a myth must equal the power of the myth itself, however. It calls for intelligent passion tempered and honed to the strength of a samurai blade. Once in the grip of a myth, it is impossible to come out alive without an ultra-human resistance to the shattering impact of paradox and ambivalence.

Resolution of mythic-emotional complexes is worked out through the lives of many people in different epochs, and comes to expression in generic principles, or core-lessons. Once such lesson, keyed to the Twins, is: to find the ultimate love, become the Lover one is seeking in the other. Paradoxically, anyone, man or woman, can be the ideal lover of another, but no one can find the ideal lover in another. Anyone who claims "I have found my soul-mate, my ideal lover," has simply found someone who knows how to be *the* Lover. This is so because love, as Eros, is a bonding power greater than the lovers it unites. The real Lure for Diana was this bonding power, rather than anyone who might bond to her through it. She was, as we say, in love with Love. She craved the contact it gives as much as the lover who gives it. This ambiguity can be elusive, naturally, for one craves the lover who gives the contact. Ultimately, the quest for the Lover can only be resolved if the seeker does not overpersonalise the homogenic fusion of the Twins.

The Love-Death is a potent theme of Western literature, as recorded in the romance of Tristan and Isolde. In this cultural myth, passion-love always conflict with domestic-marital love. Tristan is fatally attracted to Isolde who is betrothed to his uncle, Mark. Hence, the generative core of those self-replicating love-triangles. To triumph, passion-love must consume itself, for it cannot be domesticated. It flames out, usually, in the culminating moment of the "love-death" (*liebestod*) when the lovers die together in a kind of transcendent orgasmic fusion. After her death, this Wagnerian moment of

love-death becomes attached to the myth of Diana, but that is largely post-mortem prettification. Her death is like a caricature of the liebestod. If she had really achieved the myth in life, the love she found would have healed her fabled and perpetual insecurity ("narcissistic deprivation", as Alice Miller calls it).

The passion of Tristan and Isolde is the ever-beating heart of romantic psychology in the West. It profoundly influences all notions of love and romance, worldwide. No one escapes the power of this myth, but some embody it more fully and tragically than others. Diana, Princess of Wales, was one of these. She was not exactly a victim; rather, she died as a casualty who encountered a myth she could not surmount. She was a passion victim and a martyr to ***Amor***, heretical love.

☆ The Axis of Initiation

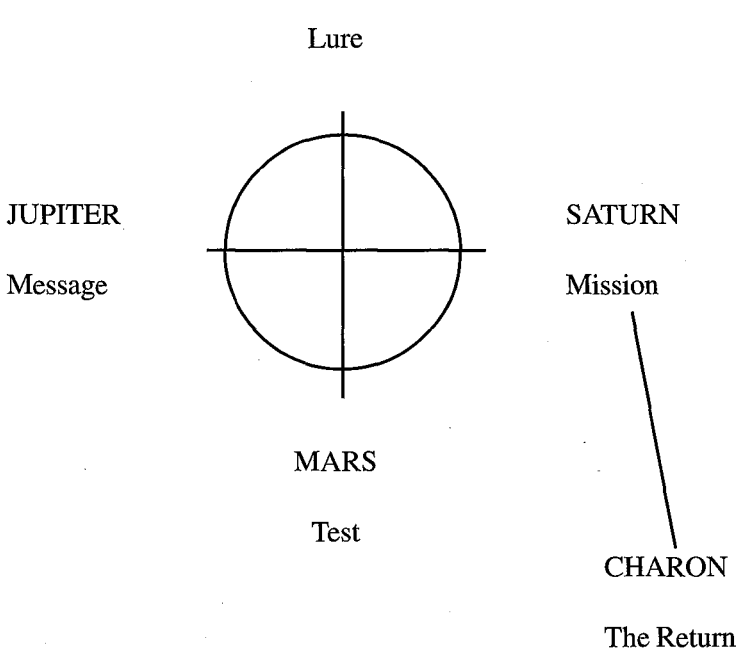
As the Cycle continues to unfold, three more Encounters occur. There is deeper engagement with life, a move toward the horizons of the world. Now the challenges that emerge in the world reflect how the ego adapts to the secret entity behind it, the human presence as ultimate witness. Through moments of self-reckoning, the Starchild faces a critical Test of its personal power (mars, No.8), discovers a special Message it wants to communicate to the social order around it (jupiter, No.9), and takes on a particular Mission (saturn, No.10). These are moments of self-mastery, extensions of the willpower focussed initially in the sun. As the moments are lived, the assets of each locale are identified and claimed.

The four planets of Stage Two of the Cycle can be arranged in a cross-structure: sun opposite mars, with jupiter opposite saturn at right angles. The whole structure relates to the act of tempering the willpower of the Starchild. What Life asks is a pure will in a transparent ego, not a turbo-charged ego all fired up to accomplish great things for humanity or God or the nation. Eventually, the Starchild learns how to retain its purpose and identity while standing strong in the world at large. It builds the ego (character development) in order to surpass it. Going beyond demands something to go beyond. To go beyond our personal selves is the transentient path, not a transcendent path. It does not depend upon an abstract Beyond. It does not serve a Supreme Being who cannot be seen and touched. (Nietzsche protested aptly when he said, "I would not believe in a god who does not know how to dance.")

If the conventional ego, the I-identity, is too strong, it can block and deny entirely this passage. If the striving spirit prevails, the strong personal ego remains but only as an agent of exchange, an intermediary. Gradually, what emerges from behind the ego is another power, the Genius which has been there from the start. The Starchild incarnates the intelligence of the species in a specialised way.

The Lure implies the Test, thus sun and mars form the vertical axis of the Axis of Initiation. The dynamic movement in the second stage of the Cycle can be depicted as a spiral that works around an Axis: sun to mars, mars to jupiter, jupiter to saturn - and beyond. Chiron marks the transition from Stage two, Encounters and Initiations, to Stage three, the Return, or Facing the Pretenders.

The Axis of Initiation



In the Test, the Starchild faces the challenge to claim its power. This happens in a trial that fits the Image of the Constellation. How the situation matches the mythography will vary, because each Image carries a multiple set of clues and associations. Often the signification is graphically clear in the stellar locale of the determinant planet.

For Darwin and Lincoln, the Test was in dedication to Lady Natura: mars at the knees of the Virgin. Natura is also Sophia, or the Isis-Sophia, *because the wisdom that makes us human is carried in the same genetic code that registers all the other instructions of nature.* Human morality is not a gift of abstract thinking, but a biodynamic asset. Darwin lived out this aspect of his endowment quite beautifully. His dedication to Natura shows up in his writings on natural phenomena and on the expression of emotion in animals, more than in his theorisations (which were anyway incomplete, as he knew, and so he was reticent to publish them). Lincoln drew on the same assets with a different emphasis. He was a moralist who saw racial equality as a self-evident fact of nature. Lincoln was more attuned to the Virgin in the sense known to the Greeks: as ***Themis***, she who instructed humankind in the code of civil law and egalitarian conduct. Thus the Virgin is often represented iconically as holding the Scales of Justice. This image stands before every courthouse in the world.

Diana's Test was in the Lion, right at the heart-star Regulus. This is close to her

Excess, already discussed. There is no mistaking the revelatory impact of the Zodiacal Code in this display. Her Test was in the realm of Royalty, for sure. Not all Zodiacal code-phrases are this literal and exact, of course, but many are. Diana had to claim her personal power against the assertion of another kind of power. She struggled to define nobility in defiance of other, traditional and long-standing definitions. In the end, she may have contributed to changing the notion of nobility in ways far exceeding anything she could have imagined. It is evident that her life and image have become rapidly mythologised since her death. She has been turned into a saint as well as a pretext for selling off an endless line of tasteless souvenirs. As this occurs, we see the mythographic elements of her genetype come to expression in the popular imagination, particularly the emphasis on the Lion and Regulus, the heart-star, i.e., "Princess of Hearts." All this is sad and rather tawdry. Would that Diana had fulfilled her life on these assets, rather than a posthumous legend about her be fabricated from them.

Passing from the Test of mars, the Starchild advances toward a sense of Message, jupiter (No.9). This is not meant to denote the full and final achievement of the Quest. It is not the summation of the endowment, but *the focal point of the endowment within the life shared with society.* (It is worth noting that jupiter carries this special import in esoteric astrology, as seen in the writings of Alan Leo, who identifies this planet uniquely with the distillation of the wisdom of former lives.) Defining the Message helps the Starchild stabilise its human ego in the social environment. The ego can be more than itself when it exemplifies a credo, when it stands for something. This stance provides strong definition for the ego, but it ought not to be played up too much as a "role." The Message works as a lens rather than as a mirror.

Diana's Message is sited by jupiter (6° Aquarius ECL), among a small cluster of stars in the throat of the Goatfish. In this instance, the pathway of the Ecliptic passes directly through the composite stars. This hybrid Image carries a set of potent clues. We have already considered the fish-part when looking at the moon and its south node. The meaning of the goat-part is different. From the time of the earliest historical clues to the Zodiac, the Goatfish was recognised as the logo of a spiritual entity called the *Manu.* Among many ancient cultures, the legend of the Flood survived as part of a grand scenario of human evolution. The Hindus and the Aztecs, among others, believed that the world is *periodically* destroyed by natural cataclysms. Note: Not destroyed once and for all, but over and over again. In face of this situation, an agent of transition was required for civilisation to survive and to re-evolve after each catastrophic break. The agent of this continuity was the Manu, and his symbol was the ark. The Goatfish is a hybrid animal and at the same time an ark that preserves and transports precious cargo, the fruits of culture and high-end survival.

Biographic examples shows that the Goatfish is often connected with the outlook of Futurism. Arthur C. Clarke, author of *2001* is a renowned scientist who established the limit for geostatic satellites (called the Clarke Limit) to remain stationary on orbit over the earth. Needless to say, this advance led humanity a huge step ahead

into the future. In other ways, Clarke has declared himself a futurist. He is concerned with where we are going and how we are going to get there. He is also sensitive to that which threatens our progress, our potential to delude and destroy ourselves. Clarke has venus, the Desire, in the belly (or storehold) of the Goatfish, with the moon shifting out of the Greater Void toward the Goatfish.

Diana's message for her time was still developing when she died. It might have become an urgent call to look to the future. The exact locale in the throat of the Goatfish is a striking detail. If she had found her Message, optimally, she would have needed to act as a spokesperson of some kind. This she did for an enormous number of charities, in keeping with her royal duties; but this may not have been the final or correct option for her humanitarian calling. It was too much and too dispersed, although those who benefited from her "role" in the charities would certainly argue for the success of her efforts of spokesperson... There is more to Diana than she lived. There was what humanity was living through her, and that continues apart from all the kitsch and sanctification.

Jupiter is a complex entity in Sun Sign astrology. I have often thought it may be the least understood of all the planets, due to its massive and contradictory character. It signifies generosity. This, more than love, is the one quality of humankind that might be considered divine or "god-like" (if anyone needs to think in such terms). The opposite of love is indifference, the passive tolerance we find in so many good people in the world, those who will not engage in difficulty unless it engages them first. Hate is not the opposite of love, but the opposite of generosity. Accepting the Message always incurs the risk that one will be hated for it. Obviously, it was impossible to hate Diana in her role as patron to so many good causes. Had she lived longer, she might have embraced a controversial view of the future that would have aroused a more violent response from some quarters.

In traditional terms, jupiter signifies good fortune. A better notion would be friendship. The best good fortune is to have fine and enduring friends. Friends are the people who appreciate your message, whether or not it ever comes to be known and accepted in the world at large. The assets of jupiter depend upon the recognition of one's allies. Diana's was restricted by her milieu and her high-profile situation. It may be that the friends and allies she attracted were not those she really needed, or not of the kind she needed.

Saturn, aligned on the horizonal axis with jupiter, is complementary to jupiter. What holds true for the Message also holds true for the Mission. This is not the final goal to be attained through evolving the endowment, but that aspect of the endowment which must be engaged in the life of the times. It is a contemporary output, not the entirety of the endowment for this surpasses time and place. The Premium outlives the way we live up to it in the NOW.

Diana's Mission is marked dramatically by the siting of saturn (28° Capricorn ECL) in the empty space before the gaze of the Goatfish. This space covers 13 degrees from 20° Capricorn to 2° Aquarius on the Ecliptic. As I have noted, the Stellar Zodiac is irregular and all variations in the composite stars are readable.

Even the gaps between Constellations have a precise meaning. Biographic research suggests that the two, or possibly three, Voids signify humanity's risk of losing contact with nature at large (Lesser Void), breaking the intraspecies bond (Greater Void) and breaking the interspecies bond, vital contact between human animals and other animals (the Void between Virgin and Scales, as noted at the end of Chapter Twelve).

An example of the first loss is our ignorance of the oceans and the importance of a symbiotic bond with maritime life. This was corrected in the 60s by research into the role of whales and dolphins in the large-scale designs of life on the planet. One pioneer in this realm was the French oceanographer, Jacques Cousteau, born with manifold in the Lesser Void, beyond the head of the Twins (18 July 1923: sun and mars in the Lesser Void).

The Greater Void carries clues to the humanitarian spirit one finds in examples such as Albert Schweitzer (sun and mercury), the American philosopher of the Transcendentalist Movement, Henry David Thoreau (earth), the Swedish neo-Humanist film director, Ingmar Bergman (earth) and the Italian film director, Federico Fellini (sun, moon and mercury), to mention just a few. In the life and work of all these examples, the concern for the loss of our humanity was a prominent theme. Typically, the Greater Void signifies an accent on lost causes, the marginal and excluded people of any time or culture, genocide and unadmitted losses. It takes a few people to believe that we can lose our humanity to inspire many others with the desire to preserve it. If it works at all, the Premium always works at a rate of exponential return.

There is a life-cycle of 20-21 years for defining the Message and the claiming the Mission, for jupiter and saturn are conjunct every 20-21 years. This is a startling point because it implies that the traditional age of social maturity (21 years) is optimally the moment when the Starchild will have developed the foundation to know where it's going in life. This can only occur, of course, if the right support has been supplied along the way. More realistically, the 20-21 year-cycle of ego-maturity extends fahead to 38-9 years, at the second full return of the moon-nodes.

☆ The Psychedelic Shift

Completing the set of trails in the Initiation Stage of the Monomyth, we come to that element dramatised so graphically in the Clarke-Kubrick version of *2001*. I can recall vividly the day I saw this film on Market Street in San Francisco, accompanied by my lifetime companion, Jan. We sat in a packed theatre before a screen so wide you had to turn your head from one side to another to follow the action.Veterans of the Psychedelic Revolution, we had met in the Lower East Side of New York in 1967. We had both taken our fair share of the sacramental cure, LSD, and if the extraordinary hush in the theatre meant what we thought it meant, a good part of the audience that day had done the same.

To see how the psychedelic transit fits into the Starchild's adventure, it would be instructive at this point to restate the motifs from *2001* that can serve as mythographic clues for the Cycle. There are five in all:

i) The Monolith, an analogy to the Stellar Zodiac, the source of a cosmic message or signal.

ii) HAL, the supercomputer: artificial intelligence, the samsaric mind or delusional programming, described in the Return Stage of the Cycle (ahead, Chapter Nineteen).

iii) The Jupiter Mission: Bowman is launched on a mission without knowing its purpose. He ultimately achieves what he cannot at first conceive. This is how the Starchild begins the Quest. When Bowman shuts down the cerebral circuits of HAL, he triggers the recorded message (jupiter, No.9) that finally explains the purpose of his mission (saturn, No.10). Yet the experience he then undergoes takes him beyond these mortal reckonings - into transientience.

iv) The Shift, the psychedelic transit, when Bowman in the landing module descends to jupiter and slips through the crack between the worlds.

v) The Starchild itself: image of the golden embryo in interstellar space, the rebirth of planetary Genius.

Motifs 1, 3 and 5 have been developed in the Cycle so far. Motif 2 remains to be elucidated. Motif 4 emerges in the closing sequence of the film when the astronaut Bowman (Archer?) descends into the atmosphere of jupiter. At the matinee show Jan and I attended, the stunning widescreen panorama of the cosmonaut's descent transfixed an astonished audience. We held our breath as the undulant colourfields unrolled before our eyes. The special effects were lush and dazzling, although tame by today's standards, perhaps. What made them so awesome at the time came out of the background of the movie-viewers, as much as it did from the foreground of the super-wide screen. The allusion was lost on no one in that theatre, that day. At least, not on anyone who had been in the scene and taken LSD to undergo a visionary awakening. Clarke and Kubrick (whether they knew it or not, intended it or not) presented us visually with a unmistakable episode of psychedelic illumination. The young astronaut's plunge into another dimension was the perfect metaphor for the visionary awakening sought by so many of us in that troubled era.

Interpreted as Charon, the ferryman of Hades in Greek myth, chiron plays a special role in the Starchild Cycle, as already suggested. Its meaning is complex but basically it can be resolved into two components. As reflected in the **2001** scenario, it signifies the psychedelic moment when the ego dissolves and consciousness is flooded by forces streaming from the cosmic background. This is the perennial shamanic experience of ego-death. The higher knowledge (gnosis) that results from it becomes a permanent though erratic, faculty. It corresponds to the "cosmic sense" described by Maurice

Bucke in *Cosmic Consciousness*, a file of case-histories of spontaneous illumination. Although Bucke's study, published in 1901, is extremely dated in important aspects, and although it draws erroneous conclusions about the outcome of spiritual gnosis, it does affirm that illumination can occur spontaneously and *that the drive toward it is latent in the human species and crucial to our future survival.*

This experience does not come to everyone, and when it does come, its timing can be quite erratic. As a cometary asteroid and not a planet, chiron is quite tangential to the other phase-specific moments in the Cycle. As it transits continually back and forth between uranus and saturn, we might expect this passage to occur more than once in life. There is some evidence that it is timed critically to ages 25-26 and 51-52, following the half-cycle and full cycle of chiron. Bucke suggests that the early or mid-thirties are the optimal time for cosmic consciousness to occur. My own investigations point more to the period around 25 to 27.

As for the second component of the Shift, the Starchild may undergo an ego-shattering experience, so that full and profound contact with the Unknown can be imprinted upon the secret self, the entity behind the I-dentity. One of the secrets of shamanism is that the ego-identity can be, and must be, dissolved and reformed periodically. This is perhaps a wise and long-standing analogy to the way the world itself must be cyclically wiped out in order to be regenerated in a future stage.

The capacity for ecstatic ego-dissolution is embodied in the majestic figure of the Snaketamer. One mark of the shaman is the power to pass back and forth freely from this world to the Beyond. Fixation in the social ego as the sole and final identity (theologically magnified into an immortal self) prohibits this access, and so society abounds with taboos against dissolving the ego.

It is not enough for the Starchild to self-evolve, as it has done through the four Encounters. It must also go onward into the experience of self-overcoming. In all the traditional cultures of the past and some still surviving today, children in adolescence were sent on a Vision Quest. This culminated in a moment of revelation through a dream, voices and lights, a conversation with the elders, a naked encounter with the spiritual presence in Nature, or a trip through the Dreamtime. Examples of the Vision Quest in Native American cultures are recounted in *Lame Deer, Seeker of Visions,* by John (Fire) Lame Deer and Richard Erdoes, and other native narratives such as *Black Elk Speaks, Seven Arrows* and *Lakota Woman.*

In the Psychedelic Moment, the Starchild learns how to surrender its ego without losing its identity. Transfiguration results from direct contact with the Sacred through the sense of awe and the ***mysterium tremendum***, as described in the classic work of Rudolf Otto, *The Idea of the Holy*, published in 1917. However, as with Bucke, Otto's treatment is distorted and incomplete. As a Protestant theologian he had no respect for indigenous genius. His work lacks any reference to ethnological materials. Currently, the upgrade of Bucke and Otto will be found in the works of Terence McKenna, who surpasses them by light-years. In *The Archaic Revival* and *True Hallucinations*, McKenna reframes and reinterprets the shamanic gnosis in language for our time. His effort serve the everlasting sanity of the species.

Considering the taboos surrounding psychosomatic illumination, chiron can best be designated as the key to the personal Vision Quest. It denotes both the acceptance of this Quest and the passage from the realm of initiated knowledge and "cosmic vision" (uranus) back to the realm of the mortal limits (saturn). The Starchild returns from this adventure as an initiate, an agent of the Beyond. It does not thrust itself upon the stage of the world as a turbo-charged, chromium-plated ego, infused and inflamed with the will to transform humanity. Nor does it come onto the scene like a "performance artist" acting out the Nth version of the reincarnated Christ. The Starchild embodies the porous, self-dissolving ego. In years past, I often referred to this condition (perhaps too kindly) as the mystical experience of the flow-thru tea-bag.

In Diana's genetype, charon stands in 7° Pisces, sited in the lap of the guiding god, Enki. We have considered this site in connection with the south moon-node and Diana's need for spiritual guidance, or contact with a "higher power." As we noted regarding her Empathy (south node), Diana needed some direct access to elevating and healing resources. It is unlikely that the conventional forms of faith and worship had anything to offer her. The term "worship" comes from the same root as "worthy." People go into churches to worship so that they can come out feeling worthy. Diana was known to suffer a sense of unworthiness, a profound insecurity. In the final analysis, this is a spiritual affliction that she shared with many people in our time, even though it often remains hidden and unadmitted, even to the sufferer. The complex of the south lunar node close to chiron in Enki marks Diana as a woman who wanted empathy in her affliction, and she was remarkable for showing it. This does not mean however that she received the empathy she needed.

It must always be emphasised that the chironic factor has nothing to do with religious belief and everything to do with religious experience. It involves psychosomatic contact with the Wholly Other, as Terence McKenna explains, making a strong point that the psychedelic calling carries an anti-drug message.

While it is useless to speculate on whether or not Diana underwent the psychedelic experience in any manner, it is certain that she frequently exhausted her own spiritual assets and so she must have been in dire need, at moments, to replenish herself from the Other. Certainly, she drew strength from touching the lives and the bodies of those who were battling against enormous odds for dignity, sanity and sheer survival. The healing touch is always a two-way, alternating current. One memorable image of Diana has her sitting on the floor with one hand on the knee of a severely disabled girl in a wheelchair. This evokes the Zodiacal code-picture in a poignant way, for Enki is uniquely a "guru" figure. It may be that touching the afflicted gave Diana a way to contact the powers Beyond, through the superfluity of life-forces that perfuse human suffering at all levels.

In short, chiron signals the character and content of an inner revelation, accessed through a vision quest. After this moment, the Starchild begins a conscious return to the human condition and the challenges it poses. In the stage of the Return, we see how the Starchild finds its way back to involvement with the human community, as the endowment claimed comes to expression in the shared realm of ordinary life.

Nineteen

RETURN FROM THE FUTURE

In the complete adventure of the Starchild there are two returns. The first is ordinary birth. This can be viewed as the rebirth of a starlike emissary, ancestral genius in a new embodiment (earth). The Starchild is not a messiah, a superhuman saviour, but a human emissary who returns from the past - or is it from the future? As an heir to ancestral wisdom, the Starchild brings assets of high-end intelligence forward from the past, yet these time-tested skills and strategies for advancing the species will find their most complete expression in futuristic ways. So it is both: our children incarnate from the future to re-evolve the premium aptitudes carried over from the past.

The first return at birth is an act of chance, the second is a choice. It corresponds to the third stage of the Monomyth, the homecoming of the hero. By now the Starchild has found its own intent, but this is transentient, ultra-human intent. As an agent of the species, the returning Hero/Starchild is not automatically prepared for a smart career-move. Upon the Return Starchild faces the challenge of reintegrating into the human world with its gifts and purpose intact. Its trials are by no means over, for now it must face the Pretenders.

Contrary to popular belief, humankind does not generally welcome with warm hearts and open minds those who improve its chances for high-end evolution. Self-change and self-direction are not popular options in the world at large. This is not meant to suggest that the Starchild must undergo the fate of a martyr, however. This is not written into the Cycle and it is not implied in the revised mythos. Yet it must be realised that the Starchild, situated in the ordinary world, will often be working against the grain. The standards of the secret, striving self are not those that rule in the world at large. Facing the astronomical odds of getting the Best across to humanity, the Starchild must be a moral revolutionary and a spiritual warrior, but avoid the trap of martyrdom.

☆ Pretending to Live

There is a saying among the Sufi mystics: "Counterfeit gold would not exist if there were not real gold somewhere." For the most part, the world trades on counterfeit gold. It promotes and perpetuates the unauthentic. Character is fate, according to an old (very old) notion of destiny. It may well be so but more often, nowadays, character is fake. What distinguishes us from other animals is our exceptional gift for shamming, posturing, pretending. This is endemic to a species with over-evolved frontbrain circuits. We run on many programs devoid of evolutional value. They are purely self-referential and diversional. We are at risk of amusing ourselves to death, as Neil Postman has argued.

This plight has become gravely exacerbated at the close of the 20th Century due to the way our lives are dominated and directed by electronic audiovisual media capable of recording and reproducing all human activities. This is the ultimate extension of our shamming and posturing talents. We often hear it said in a blasé manner that nothing is real to us unless we see it on television. What is not explained is *why* what appears on television seems more real to us than what happens in real life. Could it be because, instead of really living, we only pretend to live? Few people have the courage, like Postman, to come out and expose the insidious mechanisms at work behind electronic media. The Pretenders are forces in the background of the foreground, one might say. They perpetuate the delusional programs of our global society. They prevail by feeding on our innate powers of imagination, rather than nurturing the imagination. They sustain all that is phony and *indigne* in our shared world.

Convention and conformity are the prime adversaries of the Starchild, because they permit the emptiness of human purposes to pass uncontested. Compassion for others is one thing, but "idiot compassion," tolerance for all the foibles and pretences of human invention, is another. The Starchild is not an avatar of love; that is, not the selfless and infallible instrument of a divine sentimental concern for human "souls" in particular, but a secret agent of high-end intelligence. Love itself is cognitive. It counts for little more than make-believe unless it comes along with the intelligence for its application. To love someone "for good and all" means to know how to love them. Often, we don't know how. Of course, we can say we love someone while we're learning how to love them. In that case, we ought to be humble enough to admit that we're loving blind. Perhaps this admission would prevent some unfortunate love-accidents along the way.

Starchild carries the power of an enlightening love that challenges whomever it embraces. "Love does not seek equals, it creates them," as Stendhal wisely observed. The natural bent of the Starchild is to make us wise, or make us "wise up" and see the untruth in what we do and say. We all know the touching fairytale about the child who speaks up and says that the emperor is naked. It is no fairytale. It is a parable of the human condition. It points to the way of the world as all children perceive it. The syndrome of the "Emperor's New Clothes" occurs in countless situations faced by the Starchild in the Return.

It always takes heroic struggle to bring to the human race what it most needs, what it really needs, rather than what it thinks it needs, or believes it needs, and most of all, rather than what it wants. And sometimes this heroic struggle fails. There is no cosmic assurance policy on the Starchild's adventure. Its outcome depends on the capacity for intentional love, not for self-sacrificial performance. Starchild needs intentional love, rather than blind or sentimental love, not only to sustain its far-reaching vision but also, and even more so, to endure the immense and inescapable desolations of human stupidity.

After the crucial transition (chiron, No.11) required to realign itself to the human family, the Starchild returns to the conventional world and faces the Pretenders. These are the counterfeit or delusional aspects Mind, Beauty and Power which enslave the world at large. The Starchild Cycle differs from the Monomyth in the transition from the second stage, Initiation or Encounters, to the third stage, Return. In the Monomyth, the hero's or heroine's Quest does not continue in any dynamic way after the Return. The gifts or powers won during Initiation confer upon the returning hero a duty to assume a guiding role in the affairs of life. So the hero typically becomes a community leader, or perhaps a king, or then again a spiritual guide or elder who dispenses wisdom to the tribe. This is the classical outcome. Essentially, it's pretty smooth sailing after the Return.

In the Starchild Cycle, the situation changes, for the Quest is evolving as humanity mutates. After the Initiation in Stage Two, the Starchild faces more challenges in the Return. The heroic adventure must be rescripted to include a radical truth: *humanity is in denial of its own excellence, so that it resists and rejects the Best.* Of course, this is not what we hear from Hollywood, educational oracles or high government sources. We are all lead to believe that humanity embraces those who represent the Best. Those who "make it" in the System contend proudly that everyone else can do the same. And who would not prefer to believe this is so, rather than the contrary?

Infused with ancestral savvy and inspired by a futuristic outlook, the Starchild knows that humanity will only achieve the Best if the Worst is exposed. And it knows that the Worst is business as usual. The Worst will often use positive faith as an effective guise or propaganda tactic. "Everyone can make it. All who deserve to succeed will succeed. Everyone has a right to the best in life. Whatever gets attention deserves attention. God helps those who help themselves." Consensual formulas like these are continually broadcast on the mass scale. In the Return, Starchild faces the most monstrous adversary of high-end survival: our inveterate habit of lying to ourselves.

Even the authors of the Declaration of Independence were wise enough to say that everyone has the right to the "the pursuit of happiness," not the right to happiness. The Starchild does not pursue happiness as a priority. This may come as some comfort to young people who find happiness, envisioned as a goal, elusive and problematic.

Enlightened to the authentic needs and enduring assets of the species, the Starchild knows a con when it comes along. Incarnating as it does the perpetual revolt of youth, it knows when it is being sold a rotten bill of goods. It knows when it is being

sold. It sees how the vulgar are idolised, the moronic idealised, how some of the lousiest specimens of the natural lottery are showered with praise, celebrity and privilege. It looks at what succeeds. It looks at singers who can't sing the dancers who can't dance, and wonders where the true singers and dancers are. The Starchild defies taboos and argues with success.

The Pretenders cannot be ignored. They are an ever-present barrier to the recognition of ancestral Genius. They oppose the high-end intelligence through which we might evolve all kinds of solutions at all levels of human endeavour - practical, social, psychological, environmental. The intelligence to solve humanity's problems is here, it is incarnated and it keeps incarnating day after day. The future walks among us. In the same way that the other species, from aardvark to zebra, produce offspring who carry the biologically based learning programs necessary for their survival, so does the human species. For aardvark and zebra and all creatures in between, the survival-programs are genetically coded, as they are in our species. The difference is that for animals other than ourselves, these programs unfold automatically, but in us they have to be e-duced, drawn out.

By the time of the Return, the Starchild is fully self-initiated: awakened to its own evolutional assets, the payload of the Premium... However, it will have to struggle against the powers that be, which are not the powers that become and evolve.

☆ The Three Games

The Pretenders can be other human beings, agents or advocates of these delusional principles, or they can be the systems and standards (ideologies) devised and enforced by such human agents. To name these counterfeits, we might call them:

Falsity, counterfeit of Mind: the Morals Game
Glamour, counterfeit of Beauty: the Victim Game
Control, counterfeit of Power: the Control Game

This trinity matches the Outermost planets, uranus, neptune and pluto. The most slow-moving of planetary bodies in our solar system, they are found in the same locale in hundreds of thousands of genetypes. Their orbital periods (full rounds of the Zodiac) are: Uranus 84 years, Neptune 165 years, Pluto 286 years.

As explained above, all the positions of the planets in any genetype for any day have been repeated countless times in the past, but never in the same exact combination. In Diana's genetype, every point on the manifold has recurred innumerable times before, but all 14 points at once in the configuration of her birthday is unique to that day. Using an astronomical database, we can search for previous instances of any locale. Scanning the database for cycles of the outermost planets yields intervals on a long-wave pattern. Diana's uranus in 24° Leo in the throat of the Lion recurs on an 84-year cycle: 1877, 1793, 1709, 1625, 1541. For Neptune the timewave is even slower, running at 165 years per cycle: 1961, 1796, 1631, 1466, 1301. And for Pluto the cycles are so distended that just a few 248-year jumps takes us back into the Dark Ages: 1961, 1713, 1465, 1197, 929...

Thus, the outermost planets link the endowment by long-term cycles to specific moments in the past. We have seen how the Constellations are located in Lookback Time, according to current scientific theory. Vast periods of time are involved, measured in light-years. With the Zodiacal database, we can actually trace the endowment back to specific moments in Time Past, moments within the range of historical memory. This implies how the evolutional lessons of the past *come up again for review and re-application as these cycles unfold.* This technique opens the way to historical research into genetypic patterns, a vast and enlightening project. (Research along these lines was originally suggested to me by Dane Rudhyar. He called study of the historical timing of the outermost planets "eonics," after the Greek word ***eon*** or ***aeon***, meaning "time-cycle.")

The outermost planets each move very slowly around the Ecliptic: uranus at 4.3 degrees per year, neptune at 2.2 degrees per year and pluto at 1.5 degrees per year. The true situation is a little more complicated, for orbital velocities are not uniform throughout the cycles. Pluto displays the most extreme variation. Moving through the Scales and into the Scorpion, it approaches its perihelion, the point nearest to the sun, at a velocity is 2.3 degrees per year. But moving opposite, through the Ram and Bull, it passes through its aphelion, the point most distant from the sun. Then it slows down to almost .5 degrees per year. These variations can be highly significant when read into the fine details of the genetype.

The slow motion of these planets puts them in the same Constellations for millions of people. What does this astronomical fact tell us about the Zodiacal phrases encoded by these planets? There is a difference of odds, as noted when we considered the natural lottery. *A higher incidence of repetition in the genetype denotes higher odds against the individual.* Diana shares the exact or near-exact position of uranus with millions of other people. This means that the odds of manifesting the assets signified by uranus are unfavourable, both to herself and those other millions.

Challenges of exceptional difficulty arise in the realm of the Pretenders. Nature knows this, it seems, so we might say that Nature plays the odds, although She does not play favourites. Since it is exceptionally difficult to expose and overthrow the Pretenders, millions are endowed with similar forces to meet the challenge, on the far chance that a mere handful will triumph.

In conventional astrological theory, the outermost planets are viewed as components of the massmind and mass-oriented events which lie beyond the control of the single individual. There is some truth in this interpretation, but it can be qualified. In large measure, the massmind behaviour of the human race is delusional. The returning Starchild has to do double duty: first, resist these behaviours and their justifications, and second, introduce and inspire other behaviours, values and attitudes. This is the high challenge of the Return in the revised version of the Monomyth.

As suggested above, the challenges are of three kinds: mental or intellectual, aesthetic or material, and moral or dynamic (having to do with the use of power). The Pretenders represent tyrannical forces working in the collective and the

communal life. They are inimical to the intent of the Starchild who embodies the superior learning potential of the species. These counterforces must be met and mastered, or else the Starchild faces the temptation to abandon humanity and let it wallow in its delusional games - such as war, politics and "entertainment." The species prefers these grand distractions. Anything, rather than face the Survival Question. Any society can be judged insane to the extent that it stacks its priorities against survival and symbiosis.

In a phrase, Starchild has the "mission impossible" of pointing humanity beyond the perils of human nature.

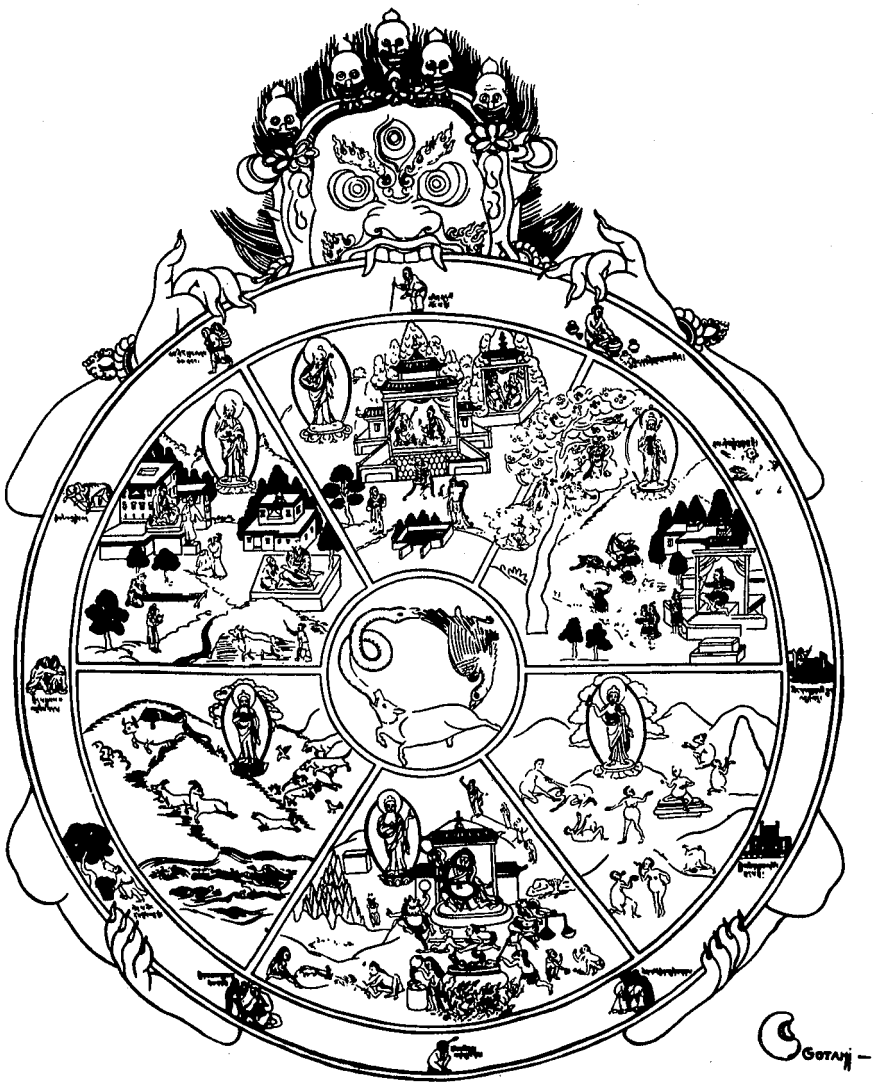
☆ The Samsaric Realm

As the above correlation shows, each of the Pretenders implies a "game." Three master programs entrain all human activity: the Morals Game, the Victim Game and the Control Game. (*Entrainment* is the mechanism of blind obedience to suggestions instilled by cultural hypnosis, bad education or ideological brainwashing.) These are not programming codes implanted in the human psyche, the way the endowment is implanted. They are complex agreements - one could almost say, behavioural conspiracies. They are invented and maintained by human imagination. They persist and change only in a slow way over centuries, just as the outermost planets move slowly through the Zodiac. Each Game is a complex delusional system capable of disguising itself in countless melodramas which human creatures avidly pursue to occupy their time and maintain a sense of being involved in "the Action." Enthralment to these Games is like a evil spell that keeps the human species plunged in a murky merry-go-round of denial and delusion. In Hindu teachings, this phenomenon of worldwide insanity is called ***samsara***. The word means something like a "whirl" or "roundabout" of confusion. In the sophisticated psychology of Tibetan Buddhism, the vicious cycle of samsara, or delusional programming, has been worked out in fine and excruciating detail.

The summation of the Tibetan genius is displayed graphically in the "Wheel of Life," a mandala comprised of three levels. Around the perimeter are the twelve ***nidanas***, links in the chain of "interdependent origination," the cycles of birth-death-rebirth. Each link is an aspect of human ignorance, pictured in vignettes (clockwise around the Wheel). Matched to the psychology of the twelve Sun-Styles, the nidanas yield humbling insights into how we blind and bind ourselves to Samsara, the Living Lie.[3] The nidana-cycle begins at the top of the Wheel, right beneath the incisors of the Demon:

Avidya Ignorance of the authentic witness within the human ego, pictured as a blind woman with a walking stick = ARIES. Next comes

[3] Correlation of Tibetan psychology and the Wheel of life to the Sign Zodiac was originally presented by Mark Valence for a weekend seminar ("Ruthless Caring") at the Institute of Creative Mythology, Santa Fe, October 1985.



TIBETAN 'WHEEL OF LIFE'
(Tracing of a Tibetan temple-fresco of Sankar Gompa, Leh)

PERIMETER OF THE WHEEL: The twelve nidanas, links in the chain of "interdependent origination," which may be correlated to the twelve Sun Signs.

INNER CIRCLE OF SIX DIVISIONS: The Six Realms (Gods, Titans, Humans, Animals, Ghosts, Demons), which may be correlated to the Sun signs taken as polarities.

INNER CORE: The Dug-Sum or "Three Poisions," which correspond to the Three Games of the samsaric mind, situation displayed by the three Outermost planets in the genetype. (From **Foundations of Tibetan Mysticism**, by Lama Anagarika Govinda)

Samskara "Karmic formations," attachment to things and actions alien to the true witness. This includes possessions and "valuables" as well as values in which personal identity is invested. Potter at a spinning wheel = TAURUS. Then follows ***Vijnana*** Knowledge based on false views, confusion due to our wrong interpretations. Monkey (partially effaced in the mandala) = GEMINI; and so on, through the twelve links. The vignettes are loaded with acumen. The walking stick of a blind person is a perfect analogy for the social ego as a prop, mistaken for the authentic witness. Opposite ARIES, at the bottom of the Wheel, is LIBRA: ***vedana***, "contact," pictured as a man with an arrow piercing his eye. This vignette displays how our contact with the world blinds us to its content. As in the Zodiac itself, each image here holds volumes. Tibetan insight is magnificent when it comes to demystification of the samsaric mind, the Living Lie. (Imagine the Wheel of Life as a teaching mandala in the schoolroom. In a sane society, children would be warned about the ways society can turn insane.)

Within the peripheral design is a circular area divided into the Six Realms. Tibetan psychology teaches that the nidana-cycle automatically leads to "rebirth" or entrapment in one of the Realms. The twelve interlinking errors have a snowball effect that enmeshes us in six recurrent behavioural sets: the realms of the Gods, Titans, Humans, Animals, Ghosts and Demons. The Realms can be correlated in revealing ways to the dynamics of the Twelve-Sign Dial in conventional astrology. Each realm matches two Signs taken as a polarity. For instance, Gemini-Sagittarius denotes the Titan Realm, Leo-Aquarius, the Animal Realm. The traits of the creatures who suffer in these Realms work out closely with Sun Sign traits and especially with the polarity between sun-sign and earth-sign. Consistent and predictable "double-binds" in the behaviour in these Realms match the self-defeating aspects of the sun-earth polarities.

Finally, at the hub of the Wheel of Life is a small circle containing three animals in a tight spiral, one consuming the other. The pig, the snake and the cock signify for the Tibetans the ***Dug-Sum*** or "Three Poisons." These may be translated in various ways, but basically they are:

TABLE V

MIND		**BEAUTY**		**POWER**
Pig		Snake		Cock (Rooster)
stupidity		lust		aggression
mind		speech		body
Morals Game		Victim Game		Power Game
uranus		neptune		pluto
		Virtues of the Starchild		
Courage	—	Clarity	—	Command
honesty		humility		honour
autonomy		irony		catharsis

In the Return, the Starchild's task is not merely to resist and refute these Games, but to turn them into paths of enlightenment. This commitment is called in Buddhist teaching the Bodhisattva Vow. It means that one does not go through the Quest for one's own release from the Wheel of Life. Even if ***Nirvana*** (ultimate liberation from the human condition) is attainable, the Bodhisattva forgoes it to remain engaged with humankind. This illustrates the strong existential slant of Buddhism, by contrast to its escapist slant, which is often (wrongly) highlighted.

At the risk of contracting keyword-virus, the "Virtues of the Starchild" propose a few qualities needed to realise the Bodhisattva Vow.

☆ Courage, Clarity, Command

Delusional systems are inevitable for our species, due to the way we are gifted to invent and pretend, seemingly free of the symbiotic bond and ignorant of natural laws. In 2001, HAL is the artificial intelligence that tries to sabotage the mission. To the extent that our intelligence is artificial (i.e., too abstract) it misleads us into denial or betrayal of our guiding instincts, which are body-based. Our survival in the long haul requires us to master the delusional powers of imagination, rather than indulge them in cruel and arrogant disregard for sentient beings. The Starchild embodies a true vision of futurity and authentic initiatives for reaching it. The challenge is ongoing through life.

Facing the Pretenders, we are challenged to offer ourselves to the world without becoming enmeshed in its snares, and without becoming idolised or alienated (uranus), deviated and manipulated (neptune), or exploited (pluto), either by those who resist us or by those who acknowledge and accept what we bring. In other words, the Starchild has to struggle continually to safeguard what's worth doing and to sustain the integrity of its upscaled ancestral genius. To navigate in Samsara, it must practice the virtues particular to each Game.

In Tibetan psychology, these virtues are fully elaborated in the ***danas*** ("generosities") of spiritual practice, counteractive to the poisons of the Six Realms. They come to ultimate expression in the twelve special ***bhumis*** (warrior skills) of the Bodhisattva. The entire ensemble is usually attributed to the system of a great teacher, the Bodhisattva known as ***Avalokiteshvara***. This entity, an empowering force behind the human witness, is not a world-teacher so much as a transentient genius who uses the game of life as a pretext for teaching.

In the Encounters, the Starchild faced a lesson in courage through mars, the Test. In the Return stage, the courage acquired through evolving a social ego has to be sustained at an exceptional level against the first Pretender, delusional Mind. This situation is shown by the stellar locale of uranus. Likewise, clarity developed in earlier stages of the quest has to be sustained at a high level of impeccability to resist the corruption of the second Pretender, delusional Beauty, aka Glamour. Finally, command is the result of self-regulation, the right use of power. Ultimately we control no one and we command no one, but the Starchild who has mastered its own fate will have command, a reach of clean, authentic power. A virtuoso pianist has the equivalent

and so, when he or she performs, the pianist "commands" the enraptured response of the audience. To command is better than to control because it leaves both parties free but unites them in a synergetic bond of power-sharing. As clarity is the operative virtue for facing the Victim Game, command is the virtue for facing the Power Game.

In Diana's genetype, uranus (delusional Mind) stands in 24° Leo, beneath the chin of the Lion. It is six degrees from the south moon-node and eight degrees from mars. The siting is redundant, with Sign and Constellation in seeming "correspondence," Leo - Lion. As noted regarding Diana's venus, redundant sitings often signify how the opaque strength of the ego impedes access to the endowment.

Pluto (delusional Power) is also in the Lion, about five degrees beyond mars, not redundant: 7° Virgo. All this makes for a strong manifold in the Lion: three planets and a lunar node. Technically, these four elements are conjunct, but the conjunction is strung along, spaced out. Mars is almost right in the node (Excess) and very close to pluto, while uranus is slightly offset. The total picture implies that Diana had ample ancestral assets endowed from the Lion, yet she also had huge challenges posed by the two Pretenders situated in the same Constellation.

Uranus in the throat of the Lion denotes a gift for the articulation of noble values. Due to the long-term time-value of uranus, it also denotes an era of history when these values need to be redefined. Diana embodied a will to resist the ignorance and the phony moral posturing that goes along with Royalty, privilege and elite status. Falsity is inbred in our species, but it is not innate. Delusional Mind is a result of bad educational practices all around the planet. Bad education leads to false and stilted morals, hence uranus as the mark of the Morals Game. (It could also be called the Merit Game, for morality and merit are inseparable in the samsaric mind.) Among Diana's interests, education would have certainly become more and more important as her son grew up. Perhaps, had she lived, she would have explored new avenues of education to assure that her own "pride," her offspring, were given progressive and enlightened options.

With pluto deeper into the chest of the lion, just behind the right shoulder, Diana's assets for facing the monstrosities of delusional Power were certainly formidable, although perhaps slow to mature. She was after all quite overwhelmed by the agents and appearances of that realm. She had a lot on her royal platter. In her worldwide contacts, she encountered many puppets in the Power Game ("players," as they are called), perhaps without being able to bring herself to interact with them in any effective way. This is most difficult to assess, but it is perhaps correct to assume that the virtue of catharsis continually eluded her. This plutonic quality comes from deep-level somatic and erotic release, liberating forces which are gradually, delicately tempered and tamed. As long as Diana did not have free and ample opportunities to undergo such catharsis, her powers of command would have been seriously compromised.

Her court visit of Korea is a good example of how Diana was thrust countless times into a theatre of puppet-players with everything but human survival on their minds. It takes a tremendous stamina to stand and resist such crass displays of samsaric

ritual. Especially since she was so wounded in the pluto siting ("behind the heart"), she could not possibly have found the strength to command such situations. With other, more homogenic allies in the Power Game, such as Nelson Mandela, Diana was certainly more comfortable.

Finally, neptune in Diana's genetype stands in 9° Scorpio beyond the hem of the Virgin's robe, just sliding into the Scales. Neptune is not actually in the pan of the Scales (12 - 16° Scorpio) but in a relatively starless area close to it. As noted regarding the Lincoln/Darwin genetype, this region may be considered as a third Void. It refers to the risk of breaking the interspecies bond, the symbiotic link between humans and other animals.

Neptune signifies delusional Beauty and the entrapments of glamour, which are immense. How does this translate to the Victim Game? In our age, the victim is often glamorous in one way or another. This is extremely perverse, of course, but it is also extremely contemporary, even though the root of the complex goes back to the Savour Mythos at the beginning of the Age of the Fishes. The crucified Saviour is the prototype of the glamorised victim. Behind every "imitation of Christ" lurks a genuine Narcissus.

How did Diana fare against this Pretender? It may have been for her the most treacherous of them all. How could she have accessed her ancestral assets to overcome glamour and convert the "Lifestyles of the Rich and Famous" into the substance of genuine mystery, splendour and rapture? It is difficult to say. For Diana, Andy Warhol's "fifteen minutes of fame" stretched into an ordeal of many years. It exposed her to the risk of being eaten alive by the Hyenas of Media. In Christian times, at the start of the current Zodiacal Age, martyrs willingly threw themselves to the lions to attest their faith in an afterworld better than the one we inhabit. Today, other kinds of martyrs, recruited from the hungry hordes of the young, willingly throw themselves to the Hyenas of Media to be devoured alive. In the old-time nationalistic wars, young men were cannon fodder. In the current war-games of the global market economy, the young of both sexes are camera fodder. As glamour-victims, they throw themselves willingly at the devouring snake-eye of the lens. (The above paragraph was written about two months before Diana died. What I called the Hyenas of Media have come to be known as the Hounds of Diana.)

Certain forms of recognition distort what they recognise. This is especially the case where neptune is concerned, for it signifies the element of charisma, a gross delusional influence. Charisma is not a mysterious magic some have and some don't. It is an excessive distortion of the animal magnetism inherent to the human creature, and other animals, for pandas and panthers alike have charisma. In the human realm, it becomes distorted when the filter of humility is stripped away from the ego. Liberated from restraint, charisma mutates rapidly into a kind of spellbinding effect. It quickens hearts but hardens them to stone under a viscuous sentimental coating. The antidote to this poison, symbolised by the snake in the ***Dug-Sum***, is clarity or lucidity. Children are enormously charismatic, with their humility intact, so they tend to be shy about it. They also have an innate clarity which is however inarticulate, lacking the language it needs to express itself. As

they merge into the samsaric round of human social life, their charisma is engaged while their lucidity often fades away. The story of the Emperor's New Clothes exemplifies ruthless clarity in action. One cannot resist charisma by willpower, because it draws upon the animal magnetism in all of us, which seeks its counterpart in others; but one can *see through* charisma to the authentic human presence within it, or perhaps absent to it. A see-through ego is transparent and illuminates what is in the ego-structure of others. This is the Bodhisattva virtue for mastering glamour in the Victim Game.

Another example of the delusional force of charisma: Elvis Presley, who died one of the most unhappy creatures in the world. With neptune at 15° Virgo, in the haunches (hips?) of the Lion, he became known as "The King." Likewise, Diana has come to be known as the "Princess of Hearts," a glamorous emissary of the Lion, yet we will never know the untouched beauty she carried in her heart. Evaluating charisma in her genetype is tricky because there may be a third Void involved. To deal with delusional Beauty, Diana may have needed contact with the animal world, especially the wild kingdoms. Inspired and strengthened by the beauty of wolves and panthers, she might have found an alternative way to carry the image of monarchial dignity, for the Lion is not the only noble beast in the forest.

The fate of Diana's charisma remains undecided. It will be inherited by others who share manifold sited with her neptune, poised in delicate transit, just beyond the hem of the undulant robes of the Virgin.

TWENTY

BIOGRAPHY BY THE STARS

While it ignores the real-sky Zodiac, astrology insists that our destinies are written in the stars. Star Base uses the real-sky Zodiac as a graphic code-language, but does not assume that anyone's destiny is written in the stars. Our innate learning-programs are cyclic and repetitive, but not predetermined. Each time a lesson comes up for review, it can be advanced on the Premium. Our evolutional fate is to learn how to live - or not: not learn, not live. We are not influenced by the Constellations, but we can be inspired by the themes and challenges they display. The Stellar Zodiac is a source of messages rather than effects.

To read biography by the Zodiac requires a skill for "mythopoetic" thinking. When the German Romantic savant, G. E. Lessing proposed that human evolution is an educational program, he was anticipating in an abstract way what we see concretely in the Code. One of his contemporaries, J. G. Herder [1744-1803] reiterated the theme, proposing a grand synthesis of religion, mythology, poetry and language. This becomes possible - and, indeed, necessary - in our time through changes made during the interim of 200 years. Star Base is totally on track with the insights of contemporary mythologists such as W. F. Otto, who states that

> Language and myth cannot be separated from each other. ...(Thus) not only must myth be understood as language, but, much more significantly, language must be understood as myth.

For the purposes of the Starchild Cycle, a good paraphrase of this might be: *The Zodiac is a code-language for the operation of our instincts in a series of recurrent lessons evident in myths and mythemes.*

Romanticism crashed in the first two decades of the 20th Century, leaving its debris everywhere in the culture and *mores* of the West. Consistent with the Romantic Vision, Star Base can also surpass it because we now have on board vital evolutional insight our predecessors were lacking. It comes principally from two realms: anthropology and neuroanatomy. The first gives us access to the authentic supernaturalism of the shamanic path, pictured Zodiacally in the Snaketamer. The

way is opening to the "Archaic Revival," as Terence McKenna calls it. The second gives us access to the secrets of our own psychosomatic structure. The mythopoetic language of the Zodiac appears to be a specialised dialect of the neurolinguistic codes that run the human brain.

The rightbrain awareness, correlated to the left side of our body-plan, permits the "dreaming awake" of sorcery, as Carlos Castaneda has recounted in an adventure of nine volumes. We cannot comprehend fate exclusively in ordinary mind. The language of destiny is poetic and evocative and kinetic, animated and animating. The data for biographic research in the Star Zodiac depends on leftbrain faculties geared to scientific thinking and plotting, but the search itself is a daring exercise of imagination.

To retrieve the Star Zodiac and elaborate the Cycle of the Starchild, we need both sides of the brain, both types of faculties, and both sides of the body. Otherwise, the secret of the *entire* human entity will always elude us.

☆ Scripts We Live

Astrologers may protest, but it can never be proven that the child born Diana Spencer lived the life she lived due to a unique configuration of cosmic influences. The truth of Diana's life and aspirations, decoded from her genetype, stands for itself. The method is simple and the results are clear. The Code works beautifully as long as the language is generated rigorously from the mythemes and the planetary options. Whatever we draw from myth and mythmaking must enhance and enrich the language of learning in ways that lead to new initiatives for living. Otherwise, it is just another con, another way to fake the world and pump the Living Lie of Samsara.

Taken as a mythological artifact and a tool for myth-making at the same time, the Star Zodiac is like a library of scripts and plotlines. To "read" a genetype is to work out a script in progress. Astrologers interpret the horoscope with the aim of finding "meaning" in the lives (or life-patterns) of their clients. In Star Base we *evaluate* the genetype to find directions for self-development and define what's really worth doing in life. It is called an evaluation because criteria are involved: the values of high-end survival, evolved intelligence (the Premium), paths of singularity and the calling of the heart. The Star Zodiac is the background by which the human ego can measure itself. This is what it means to live on the learning curve of the species. Astrology provides no such context, for there the ego is central, the ego is all. Even if astrology seems to offer insight for transentience, it really cannot, due to the formal limits of the Sign Zodiac. It cannot refer to anything outside itself, but with the Star Zodiac you can have your fate and eat it too. Astrology is comparative and competitive, like the egocentric system it supports. In Star Base the only competition you face is getting over yourself before everyone else does.

The scripts we can derive from the Zodiac are tools for self-direction. Like a script for a play or film, they do not control what the actors do, because the actors follow the script voluntarily in order to play out a story that illustrates certain truths. Everything depends on how well the actors know the script and how

intentionally, passionately and authentically, they act it out. To adapt the analogy: Samsara is like a theatrical performance in which the actors are compelled to play their roles and follow scripts, not voluntarily, but because they are convinced their lives depend on it. Hence, they play-act and bargain for their lives in a social psychodrama which seems to ensure survival while it ignores the true criteria for authenticity and a life of quality.

Society provides us with all kinds of prewritten scripts which can run our lives by default, if we do not resist them. Many people prefer these scripts to self-initiated ones, because they are so much easier to follow. It takes less conscious effort to do and be what we are told to do and be, than to work it out independently. This is why the fundamentalist religions, based on sacred writings which cannot be altered or put into question upon penalty of death or banishment, still hold enormous appeal.

The scripts written in the stars belong to an order of reality different from the textbook religions as well as from the "pulp fiction" of the mass-mind delusional fix, running on Hollywood fables. Zodiacal scripts reflect the ultra-human aspect of the human: all that is non-ordinary, extraordinary ("heroic") and excellent about us. Call it *ultra*. The adventure of the Starchild is a challenge to all hand-me-down formulas of egocentric purpose, especially those which claim to be sanctioned by a Supreme Being. We are all instilled with the theological fable of the divinity of the human ego. Likewise, we are taught to pursue egocentric striving to its material or spiritual extremes (or both, if you can swing it), but this has nothing to do with transentience, ultra-human intent and the Bodhisattva Path. As I have emphasised, this path does not involve self-sacrifice or any type of suppression of the individual. It has nothing in common with the obligatory morale of Christianity which insists that we owe it to others to be loving and altruistic, and assures us, on the side, that we'll be well paid off in the long run by the salvation of our souls. The *ultra* is neither egotistic nor altruistic. It serves neither itself, egofully, nor others, egolessly. As the incarnation of higher intelligence, the Starchild is a conscious agent of applied symbiosis, Life working through us to fulfill itself. This is Nature's higher calling to the human species. To accept it is to embrace fate in the spirit of ***amor fati***: "love what you will."

In the natural world, wheat is wheat, barley is barley, and from whales to weevils all the wondrous living creatures act their roles without having to work them out. Only the human animal is different. We have to invent our lives as we muddle through them. We run on trial-and-error, what I was fond of calling the stumblebum method of self-initiation. We are not predefined by nature or society or God, although there are definite limits on our humanness. Our supreme gift resides in our powers of invention and imagination. Sadly, these can exploited and perverted more easily than any other human faculties, almost effortlessly, in fact. Samsara is not just something that oddly happens to the human race, like rain out of a blue sky. It is deliberately kept up and running by its corporate members. Traditionally, Buddhism doesn't explain samsara as an intentional collusion, but existentialism does. The close complementarity between the Buddhist and existential messages has been carefully developed by the scholar, H. V. Guenther, who identifies the Buddhist goal of

enlightenment with authenticity. Samsaric society is a conspiracy against the authenticity of each of its members.

☆ THE DANCE OF LIFE

The genetype of Diana, Princess of Wales, reveals an agenda for self-offering that might ring true to the deepest striving she carried in her heart, as far as this can be a matter of public knowledge. This is exemplary of what we can all offer to humanity and to Life, rather than what we can take from it. In reality, the action is reciprocal: whatever we can do to advance and enhance Life is possible because Life has already given us the resources to do just that. The resources are generic, lavished upon hundreds of thousands of new arrivals every day. Singularity emerges when these assets held in common are claimed and evolved against the unique foreground of each individual, the baseline of CULTURE-GENETICS. (See the Destiny Triangle revised, Chapt. 12.)

Through the Premium, we are each endowed to participate in something larger than ourselves. If the one-to-a-lifetime chance is claimed, the individual will see his or her life as a personal quest toward a transpersonal mission.

In the Starchild Cycle, the challenges of the Return are highly instructive. The intent of the Starchild is not to contribute to society as it is, but rather as it might become if we take a saner route toward the future. Young people are extremely sensitive to this distinction. In their need to be useful, they want to contribute to society, yes, but to a society that's worth preserving, not to a dull and insane world run on samsaric rules. Their instincts remind them constantly of the difference, even if they often sink into the anguish of not seeing alternatives to the ways of life they reject.

The "intelligence agent" who takes responsibility for discovering and developing the high-end survival aptitudes of the human race embodies the genius of our species and ensures its futurity, but this adventure is not without its risks. Through the Zodiac we can plot the Innate as it backgrounds each person. This yields a design-for-learning, not a design-for-life. It reveals the Way Ahead, toward the Unknown, based sanely and solidly on ancestral reckoning that has been tried and tested, cyclically, in Time Past. Curiously, to be "original" means to be "linked to one's origins" rather than, as we might suppose, dissociated from anything past or held in common with others. Here again the perspective of the Starchild Cycle touches deeply upon the pain and passion of youth, for every young person wants to be seen as "original" in one way or another. Striving to be different, to be taken for a unique specimen, is natural, of course, but it can be extremely delusional, too. Samsara rides on human narcissism like a Japanese commuter train on rails greased with mercury. Anyone who believes political cant, religious cons or lifestyle advertising is already well into the pack.

True originality consists in knowing your origins, your sources, and drawing them forward as rare assets sighted in new directions.

The endowment is the sum-total of these resources in a synergetic design. Star Base plays down horoscopic individuality, as we know, but then it restores the individual to the status of a rare and precious participant in high-end symbiosis, in mythological language, the Dance of Life. It shows how *commonality and chance unite us*, while the dogmas of exclusion splinter the species into a quarrelsome pack of special-interest lobbyists.

The uniqueness you live is not your God-given essence, but your timing. What is unique about you is the moment of your arrival, the first moment of your behaviour, which resonates through your entire life. At that moment Lady Natura, mother of us all, chose to "reproduce" a precise set of premium assets. Lady Natura plays the odds, but she does not play favourites. It is totally up to each person to claim and evolve what the Lady bestows.

It takes conscious acts of self-initiation to become an *ultra* through voluntary and creative intent. The basis of the stellar script is human imagination, and the source of the power to master it is a genotypic inheritance that must be claimed, otherwise it remains inert and we do as we are taught and told, or contrary to it, just for the hell of it (which might be called inverse conformity).

According to the principle of singularity, *the value of the genetype varies with the native*. The same genetype will carry thousands of permutations of "human potential." For a crude analogy, take a 100-pound note. It is the same note in everyone's pocket, but not everyone spends it the same way. The value of the 100 pounds depends on how it is spent. Each genetype is a concentrate of high variety. Depending on the factors in the foreground, each native "deselects" from the total field of potential those assets which match the opportunities present in the world at large. No one is confined to work from a binding "archetypal" format. Investigation with the Zodiacal Code leads again and again to the liberating realisation that there is no Master Plan. The universe is a web with no weaver, as the Chinese saying goes. A plan is superfluous because the process alone is supreme. Through ultra-human intent we realise ourselves without becoming enslaved to our egos. More fabulous than any "divine plan" is the generous improvisational power of Nature.

It takes courage to remember that high achievement in the foreground of life is no measure of a fulfilled endowment. Love, fortune and celebrity on tabloid terms are not goals in the Starchild Cycle. The adventure is about revolution, not coping or behavioural adaptation. There is no guarantee that someone who lives their endowment will be recognised and rewarded for it. If someone does achieve the endowment and at the same time makes it work in the world at large as a professional and creative success-story, this is a Double Whammy. Such cases can be cited, but they are extremely rare.

With any genetype there will be three outcomes: those who do not fulfill the endowment in significant service to Life, those who do fulfill it and become known for their achievements, and those who fulfill it and remain unknown, or relatively unknown. Examples of the first category are the most numerous and examples of the third category are the most mysterious.

☆ Star Base, Data Base

Although only a sketch, Diana's evaluation demonstrates the main principles of biography by the stars. These might be expressed as the three revelations of Star Base:

i) *Genius is ancestral and can show up anywhere, independent of blood-based inheritance.*
ii) *The uniqueness of each individual is not based in a fictional soul-essence, but in the timing, the cosmic configuration of the first moment of behaviour.*
iii) *We inherit our fate not from the stars but from others.*

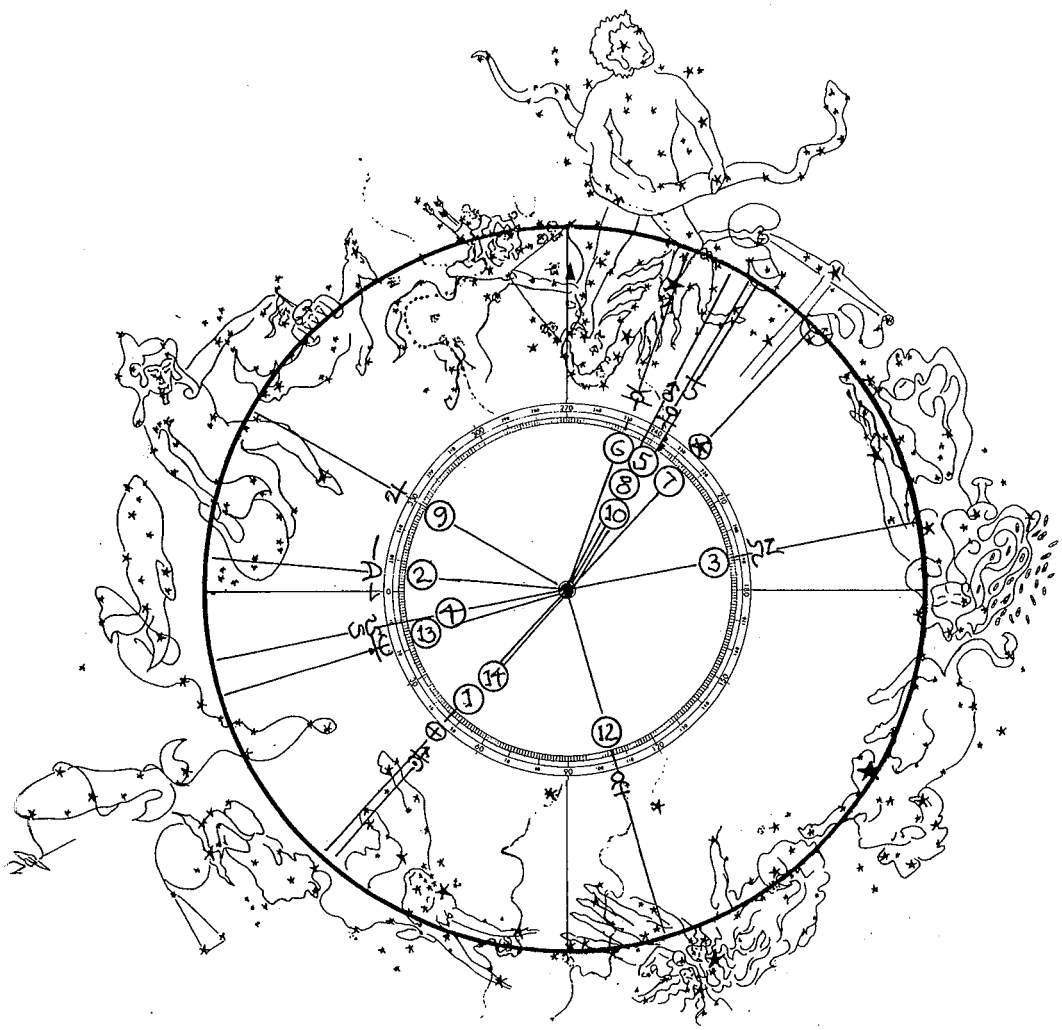
Each principle is matched by a clear and consistent technique. Reading the endowment on the Starchild Cycle is the technique for discovering the ancestral Genius, as it emerges in the course of life, interactive with the events and opportunities of the external world. Additional to this are two techniques related to timing and to the specifics of inheriting fate.

In the previous chapter we considered briefly the long-term cycles of the outermost planets, uranus, neptune and pluto. Wherever these planets show up in the manifold on any day of any year, they always entail a set of dates running back into Time Past. The moment of the genetype carries the residual imprint of long-term historical cycles. The study of these cycles was called "eonics" by Dane Rudhyar.

With Star Base set up as a database, eonic links to the genetype can be brought up on the screen in a matter of seconds. This generates an entire field of research, rich in theme and detail. It provides the opportunity for intimate involvement in history. This research brings history back into the present, because it shows how each genetype recalls and replays certain historical moments when crucial lessons of survival and morality were learned - or blown.

The third revelation, inheritance of fate, inspires what I have called biographic empathy. This is one of the most compelling features of Star Base, I believe. Genetypes of famous people through the ages display a siting of the manifold in the Zodiac, factors of which may recur in the genetype of an ordinary, non-famous person. The star-based database can pick out these biographic affinities in a matter of seconds.

Madame Curie (born November 7, 1967) was a pioneer in the field of radioactivity. Her work reflects her endowment, as pluto (the planet usually associated with radioactivity) is conjunct the earth (Genius) in 15° Taurus ECL, which puts it in the midsection of the Ram. Playing with radioactivity was Madame Curie's way to engage in the Power Game (pluto). Read mythologically, her scientific work was an expression of the quest for the Golden Fleece (Ram). In Greek myth, the Fleece was guarded by Medea, a powerful witch, who used it for some pretty nasty tricks, as well as for an aphrodisiac. Madame Curie was like a modern sorceress who co-evolved this myth along new and dangerous lines. The fleece of radioactivity kills its victims by burning



Model Nine

Genetype: Marie Curie

7th November 1867

through the skin, exactly like Medea's cloak. Some typical themes for pluto are healing, catharsis and regeneration. It remains to be seen if the spell of Medea-Curie can be met with Bodhisattvic counter-magic. Will humanity discover the antidote to radiation sickness? This depends to some extent on reworking the assets found in the genetype of Marie Curie.

This challenge is part of our common fate, as inherited from Madame Curie. In her endowment, the sun stands close to the fulcrum of the Scales and there is a staggering cluster of four planets (saturn, venus, mars, mercury) sited in the upper torso of the Scorpion. As already noted, the Scorpion is an unique image that displays our rare genocidal talents. Madame Curie was instrumental in dramatic exposure of our self-destructive skills, though not in evolving ways to master them. Anyone whose genetype repeats some elements from her endowment may be a potential heir to the task.

☆ Fate and Vocation

Every day we pick up some of the unfinished business of our species. On the day we are born, we each get a lifetime dose of it. This may come as a piece of hard news to those who follow the Eudaemonic Creed: My happiness alone will improve the human lot. This is a screaming falsity, yet it appeals widely in the Samsaric Game because it gives *carte blanche* to go your own way. The co-evolutional tasks of humankind may carry forms of happiness we are yet unable to imagine.

During my years of astrological research, I was often confronted with challenges I could hardly handle. In the Interlude I mentioned the terror I felt about being able to make the Code cohere or, that done, being able to make it accessible. And there was another inadequacy that often tormented me. This came up when volunteers in the Lifework asked me to describe their natural talents and creative gifts. I simply could not do it. Working out of the Twelve-Sign model, I found it was impossible. Using Signs, Houses, planets and aspects, I could at best speculate in a loose, unconvincing way on what the native's inborn gifts might be. Furthermore, research with the Sign Zodiac did not yield consistent findings on how famous people came to be gifted with talents for dance, mathematics, acting, military careers, writing and painting, chemistry, mountaineering, cartoons or slapstick comedy.

This was a significant setback for me, because it is manifestly urgent for natives to know what talents and gifts they bring to serve life. I was facing the perennial issue of vocation: how best to apply one's potential in a specific activity or livelihood. For years I felt devastated to come up short against this question.

As readers will have gathered from the Interlude, I was immersed in the Zodiacal Code quite a long time before I saw what it actually revealed. I kept working the juxtaposition of Signs and Constellations with half of the puzzle open and undefined. Then, at a certain moment, the magical penny dropped into the cosmic slot-machine. With an audible click. One day I realised that I had already on hand a full record of vocational skills in the biographic data of celebrated people. The nativities of people

known for certain achievements held the biographic and mythographic clues I needed for vocational orientation. (In taking this approach, I fell into step with the ideas of Abraham Maslow, an avant-garde psychologist who based his theory of human nature on examples of "peak experience", high achievement, evolutional excellence. This is a direct contrast to the Freudian and Jungian slant which derives its model of the psyche from aberrant and deranged specimens.)

Needless to say, I spent a good many years looking at the endowment without knowing it was the endowment! It also took a long time before the penny dropped because so much diversity springs from a single genetype. The immense variety of expressions (singularities) effectively distracted me from the thematic unity of the genetype. Like the proverbial scout who can't see the forest for the trees, I couldn't see the cosmos for the stars.

And there was even a third, more maddening blindspot in front of my eyes through the first ten years of research. It consisted of the old Platonic virus, attached to the Zodiac at some time in antiquity. This is the trick-notion of the ***Eidos*** or prenatal memories. Plato taught that "pure ideas," of all that appears in the natural world preexist as root-schematics or "archetypes" in the supernatural or celestial world. Having been brainwashed with this fancy formula, like a good many other innocent natives, I kept expecting to see evidence of predesigned intentions in the star-locales, even though I really didn't want to discover any such intentions because it conflicted with the existential slogans engraved on my gunbelt. The Platonic virus produced a bad itch with no place to scratch it except in the pre-existing archetypal world, and I wasn't living there because the rents were said to be astronomical and the residents notorious for their banal snobbery. Anyway, I preferred my cosy hideaway above the Flintstone's garage.

The solution to the impasse came like a code-buster's shiver at the sight of the Goatfish rising over Thebes. I solved the problem the moment I realised that it was not a problem. So what if the same code-phrases (which I didn't even know were code-phrases yet, so I called them "traces") turned up with Brigitte Bardot and Ralph Waldo Emerson? "Mars in the Crab" was one trace among those I had "stacked" in the repertoire of that dim, shifty Constellation. No way in this world or any other could I explain how Bardot acquired her world-famous sexual appeal from the same "cosmic" or "archetypal" sources that Emerson acquired his humane avowal of the Oversoul (or ***Atman***, the Perfect Witness). No way, no way, no way, and if I was not going to go insane trying, I had to see what I was seeing through other eyes....

The code came together in my mind the moment I defied the Platonic expectation that the planets must cause human attributes, and just looked at how they record human attributes. (I have already alluded to this distinction above, discussing the natural lottery.) So the virus was cleared and I had a pristine point of method: In the Zodiacal Code, we ourselves designate the traces, so we do not view the Code, Platonically, as the mark of something predesigned. The Zodiac is a register of the instincts evolving through us, not archetypes that somehow work upon us from a transcendental plane. (The best definition I know of the Jungian "collective unconscious" is Saturday afternoon on Piccadilly Circus).

From that point of release, the biographic studies took on an exciting new look. I designated planets in Zodiacal locales, like mars in the Crab, according to the biographic evidence of those who had incarnated them, consistent with planetary psychology and the traditional mythemes I drew from stellar lore. Then I turned around and applied the traces I had designated to my volunteers, providing them with clues, suggestions, affinities and anecdotes through which they could eventually discover their own innate talents by comparison to the pre-proven talents of other natives. It was so elementary there is no wonder that it seemed so elusive.

☆ Empathy at Large

As noted above, Jonas Salk was born one day after Dylan Thomas. The elements in their manifolds are virtually identical with the exception of the moon. Dylan Thomas belongs to the same Kin-group (moon, No.2) as Diana: the nakshatra that occupies most of the body of the Goatfish. His keen affinity with the natural world speaks beautifully all through his poetry. His endowed talent to sacralise nature occurs again and again in the unique way he used the English language: consider "the heron-priested shore."

Salk belongs to the following nakshatra, ***shatabhisha***, associated with the Vedic god Varuna. Hindu lore says that this mansion rules traps and paralysis! Salk liberated millions from captivity in the iron lung. Shatabhisha is also associated with an ascetic-scientific-mystical way of life, precisely the way Salk lived. His personal modesty and need for privacy are legendary. He brought a Brahminical dignity devoid of arrogance to the role of the medicine man in contemporary science. Shatabhisha is said to embody the power of "one hundred physicians".

The mission of Salk is vividly displayed by saturn in 93° ECL, in the ankles of the Twins, conjunct pluto. Polio attacks the lower limbs. Salk achieved his mission (saturn) by a discovery that literally empowered (pluto) the crippled to walk. As so often with the Zodiacal code, the evidence speaks for itself.

But Salk's lifework falls into the realm of science, and you may be a native who is not scientifically inclined. Fine, you can take your empathy elsewhere. The poet Dylan Thomas also empowered humanity through the Twins by his amazing gift for language. He revived the role of the Welsh or Celtic bard who speaks in riddling verse and reprises the metempsychosis of genius in nature: *"The force that through the green fuse drives the flower / Drives my green age; that blasts the roots of trees / Is my destroyer."* Thomas incarnated a hard dose of the Twin mythos in his bent for tormented love-relations, especially with Caitlin Thomas, who survived him (but bitterly). Thomas's line about the lovers sleeping together, all their troubles wrapped in their arms, has not been wasted on some questing natives. He brought a singular healing through his gifts for inventive language and lush, baffling metaphor (Twins). As Salk made the lame to walk, Thomas made English dance on forgotten fairy-toes.

And so on, with so many, many biographic clues. There is an embarrassment of riches in the Stellar Zodiac. Your manifold will repeat some positions from the

genetypes of a lot of famous people. A simple "search" with the database will bring up a comparison with about anyone you like. You could pick Leonard Cohen or Cher or Maria Callas and immediately see the cross-ties in the manifolds. Not all of these correlations will mean anything, taken alone. There may be many cross-ties that do not resonate to your passions. The key to true and enduring inheritance of fate depends *on an empathic response* to the famous person whose endowment is partially restated in your own.

Biographic empathy seals a profound emotional-spiritual bond. This is not a vicarious game, and a far cry from idolisation of the wannabe syndrome that thrives in our media-driven world. The French sculptor Rodin once said that no work of art is ever completed, only abandoned at the right moment. This is true to the biographic evidence. Throughout history many artists, writers, inventors and explorers of exceptional stature have abandoned their work at the right moment, and in other cases, just abandoned it when they couldn't continue, for one reason or another, the way Modigliani abandoned sculpture, for instance. I believe this may happen because the loneliness of the Quest can become intolerable. Without recognition and peerless allies (human and otherwise), it can become too hard to handle. In the best of conditions, it is still a staggering challenge.

Death compels the abandonment of works in progress, but the interruption is only temporary, as far as Lady Natura is concerned. Through biographic empathy, we detect how we inherit efforts left incomplete by those who came before us and who sustain us from the background, out of living time. Every artist, every writer, every woman and man whose exceptional offering we may admire, has left their dazzling talents, their dreams and their passions as "work in progress," for the creative drive of our species is on-going and open to improvisation without end.

Twenty-One

ASTROLOGY AND BEYOND

Linda Goodman's **Sun Signs** hit the stands in 1968 and rapidly soared to bestseller status. The author applies a formula known to all astrologers. For each of the Sun Signs there are six categories of typecasting: the Sun Sign personality itself, then the typical Man, typical Woman, typical Child, typical Boss and typical Employee. Linda Goodman's language is both vivid and densely detailed. Her sketches of astro-typical behaviour are elaborate, full of startling insights and often hilarious. She lays out in no uncertain terms just how the character in each of these categories is likely to behave. All in all, it is a terrific performance. No wonder the book remains in print to this day. It still defines the summit of pop astrology.

☆ The Astrological Revival

The basis of Goodman's formula is predictability. This is the consolation prize in the contest between astrology and science, which astrology always loses. It is very close to one of the basic criteria of modern science: prediction. A scientific theory is said to be valid when it can predict the results of an experiment. Long before this standard was adopted by leftbrain maniacs in the Enlightenment, when it assumed its current form, it was the avowed aim of every ancient astrologer worth a shekel. Originally, astrology was the privileged counsel of the ruling classes. Only the lives of emperors, pharaohs, kings and theocrats (natives believed to descend from divine parents) were worthy of plotting by the stars. The exclusivity of ancient astrology was self-validating: it was only the ruling class who had horoscopes worth investigating, and because they were in the ruling class, their horoscopes were not like those of ordinary mortals in the first place. In any case, astrologers for hire were expected to prove their savvy by confident and precise predictions about how things were going to work out for the elite members of the species.

Today some astrologers continue to ply their trade on the strength of predictions, but this is relatively rare. On the whole, the world is more interested in predictability. It comforts us to know our moves in the Samsaric Game, so the fascination captured

by Linda Goodman is still holding up. Proven or not, astrology persists like a bizarre road-show that keeps drawing enormous crowds. Throughout history, its status has waxed and waned. Toward the year 2000, with the millennium on our minds, it may again be thriving.

Current popular response seems to indicate that "the science of the stars" is growing more accepted, if not more legitimate. Back in Chapter Two, Signs of Delusion, we noted the cover of *Life* magazine for July, 1997, which displays a few classic Zodiacal images superimposed over a horoscope wheel. The large print announces ASTROLOGY RISING and the catchline promises an explanation of "Why So Many of Us Now Believe the Stars Reflect the Soul".

The cover article is one man's account of his pilgrimage to half a dozen astrologers and workshops. Of course, there is no reference to the total exclusion of the stars from astrological theory and practice. As far as the public at large is concerned, astrology has the monopoly on the wisdom of the stars. The fix is so tight that no one bothers to check credentials. (Can this mean that calling yourself an astrologer is rather like flipping a CIA badge in someone's face?) The articles contains the usual mild hype about the spot-on accuracy of the Sun Signs: poetic, sensitive Pisces, watch out for passionate, vengeful Scorpio likely to show up on the 8th, 14th or 22nd of the month. There is also strong validation of astrologers' ability to predict. We are informed that astrology is experiencing its biggest boom in 400 years.

Another current sign of revival is *The Astrology File*, published in German just as I am writing the final chapters of this book (December, 1997). The author is an international playboy, Gunter Sachs, once married to Brigitte Bardot. Whatever Herr Sachs might have to say about Bardot's Libran talents, he would surely be surprised to learn that her ancestral Genius is sited by the earth in 5° Aries, near the tail of the Whale. Behind her cinematic image the operative motive was the will to transcend, which along popular lines takes the form of escapism. Whether one wanted to escape to, with or from Bardot was a question widely discussed in her heyday. As a sex symbol, she was a release valve for a whole range of escapist fantasies in the male population. Whatever her personal appeal as a Libra, and whatever sexual magic Nature may have endowed in her figure and form, Bardot's true endowment was reflected in the polarity of the Virgin and the Fishes.

At 5° Libra, the sun (No.7, the Lure) is aligned to the throat of the Virgin. This infers that Bardot was drawn toward the formative challenges of her life by the chance to be a messenger of Natura in a specific way. Traditionally, the image of the Earth Goddess has been appropriated by Christianity, sanitised and turned into the Holy Mother. She is pictured with a cup in her right hand and a loaf of bread in her left hand, recalling the wine and bread of Christian communion. But this overlay conceals a more ancient vision of the Earth Goddess who offers nourishment from the fruits of her body. Bardot's inner calling is emphasized by the exact conjunction of mercury and jupiter (No.6 Omen and No.9 Message) at 28° Libra, just beyond the bright star Spica in the left palm of the Virgin. This suggests the pagan counterpart to the bread or wafer offered in communion. Historians have established how

Christianity had to repress the pagan cults of Eros in order to impose Christos as the one and only god of love. In the Erotic religions that preceded Christianity, the sacrament of communion was celebrated as a sexual act. The message Bardot drew from the Virgin and especially from Spica revived the pagan value of sexuality and opposed it to Christian morality. Whatever her importance as an international sex symbol, her evolutional assets were clearly focussed on the revival of paganism and the pleasure ethos. She and a handful of others in St. Tropez in the late '50's set off a signal flare. The challenge posed to conventional (Catholic) morals was like a defiant replay of the conflict between the Catholic Church and the Cathar heretics in almost the same region of France during the 12th Century. Indeed, it could be said that Bardot and her band of sexual rebels were like Cathar libertines reborn in 20th Century personalities. Behind all the hype and sleaze, the pure intensity of the "signal flare" is unmistakable: sensuality and pleasure have a sacred value as much as anything we have come to designate as sacred in the transcendent sense.

It is worth nothing that the moment was ripe for such a signal, so we can expect other exemplars to have appeared under the same configuration, or close to it. Sophia Loren, certainly the greatest post-WW2 sex symbol, was born on September 20, 1934, a week before Bardot, and the singer-poet, Leonard Cohen, known for his lyric evocations of sexual beauty, was born one day after Loren. Loren and Cohen are practically time-twins, save for some subtle differences including a shift of Kinship: Loren's nakshatra is ***Shravana*** (an accent on the fine arts, under the Goddess Sarasvati; kindness, charity and humanitarian concerns) and Cohen's is ***Dhanishtha***, same as Diana's. At Bardot's birth on the 28th, the nakshatra has shifted to ***Rohini***, associated with the brilliant star, Aldebaran, in the eye of the Bull. Tradition describes Rohini as "red" and associated with passion and sensuality, erotic charm and physical beauty of an exceptional kind. Legend places the Moon in ***Rohini*** at the birth of Lord Krishna, the Hindu god who incarnates Eros, not Christos. This assumes a huge seductive power, as dramatised in the tales of Krishna cavorting with the ***gopis*** ("cow-girls") in Jayadeva's erotic poem of the 12th Century, ***Gita Govinda***.

Star Base assumes that each individual incarnates a precise set of evolutional assets which reflect the vital instincts of our species as they come to maturity time and time again, in one culture after another. *We are not merely replaying ancient scripts, rather we are reworking inexhaustible resources which cycle through the genetic base of our species.* Translated into human terms, these resources become values, criteria for living, carried ahead by the individuals who incarnate them. They re-emerge at the moment when society most needs them. Evaluating a genetype, we can really seen what is behind the person who emerges in the foreground. However, it would be wrong to assume that the evolutional assets in any endowment can come to expression automatically. We cannot read evolutional advance into the record of personal achievement, for that would be to falsify the conditions for achieving the endowment. Comments like those on Bardot and others here must be measured with high discretion. What matters is for the endowment to be claimed, consciously and intentionally.

In her later years, Bardot turned against the Samsaric Game of Glamour, accented by venus conjunct neptune in the Lion in her genetype. The mythematic trace of uranus sliding into the horns of the Ram links her, not to the Medea story, cited for Madame Curie, but to another Ram motif: the Biblical account of how the patriarch Abraham offered a ram in place of his son, Isaac. This shows how the patriarchal mentality discounts the interspecies bond: it is acceptable to sacrifice animals if it serves to preserve the rule of male dominance. By killing the ram rather than his son, Abraham insured the father-son link of patriarchal power in the eyes of the Supreme Being. Later in life, Bardot faced the Pretender of false mind and false morality (uranus) by coming out as an advocate for animal rights, as opposed to animal rites. As a sex symbol, she seemed to have been an accessory to the Patriarchal tradition which takes women as sexual property. When push came to shove, she opposed the Abrahamic ethos and engaged herself, *intentionally*, in opposing the received values of the Ram. Her native affinity for animals is reinforced by saturn in the tail of the Goatfish, a clue to empathic bonding with the wisdom of the wild, as suggested in relation to Diana's genetype and elsewhere.

Of course, the research that fills the pages of *The Astrology File* has little to contribute along these lines of evaluation. Sachs drew upon public records in Switzerland, where the time of birth has been faithfully recorded since 1875. Over 700,000 cases were documented. He used a part of his worldly largesse to set up an institute "for the empirical and mathematical examination of the possible truth of astrology in relation to human behaviour." German statisticians worked over the data like preternatural gnomes crosschecking footnotes in the Akashic Records. Apparently no one at any point in this exercise proposed the use of an obscure Tibetan formula to correct for the screeching Swiss bias in the database.

The results of all this formidable file-shuffling and number-crunching? Sachs's book is short on high-end survival savvy but long on advice for tender hearts who cleave to the predictable. He informs us of the most typically enduring marriages or "star partnerships": Capricorn man and Pisces woman, Gemini man and Taurus woman... and those to avoid like the Plague: Libra man with Aries woman, or Aries man with Leo woman.

The study contains a whole range of other stunning and indispensable revelations. Leos and Libras are most likely to get lung cancer, while Scorpios and Capricorns most likely to get stomach cancer. Libras and Sagittarians are least likely to kill themselves, unless they happen to be married to the wrong Signs. Pisceans prefer sleeping pills to off themselves, while Taureans favour exhaust fumes and Cancers go straight for the cold barrel to the head.

All this is good clean fun and might be viewed by some as scientific, or at least statistical, verification that astrology works. Mr. Sachs certainly thinks so, for he claims that his research represents "the first time that astrology has been put on a scientifically supported basis." Clearly he mistakes the statistical odds-game, Swiss-style, for scientific verification, and that's the end of that.

Herr Sachs may be a true champion of astrology, but he reduces it to parlour-room banality nonetheless. At the end of the day, *The Astrology File* tells us nothing of significance for enriching our lives or surviving at the high end. Aside from its minatory practical or advisory value - Taurus and Virgo, take special care to guard against your accident-proneness - it is light fare for social chatting in those glittering salons where ***Samsara*** is worn as a perfume.

To see where the true revival of astrological wisdom might be emerging, we have to look elsewhere. Daniel Quinn's anthropological fable, **Ishmael**, voices the Genius of our species through the discourse of a gorilla. Formulating the laws of high-end survival, Ishmael says, *"No one species shall make the life of the world its own."* The animal guru teaches that the immense diversity of nature is part of its symbiotic miracle, and the pseudo-Darwinian emphasis on brutal competition within and/or between species is totally erroneous, a false scenario. In reality, diversity is what keeps the whole show going. This is precisely what we lack in human society, salon-wise and otherwise.

Instead of hankering after the predictable, why aren't we looking for originality?

☆ The Profiling Illusion

Astrologers who also teach the craft often refer to the nativities of celebrated folk to illustrate what the horoscope can tell us. This implies that there is something quite special in the stars of the stars. The celebrity horoscope is the sacred totem in modern astrological theory. Astrologers will insist that it contains elements of high specificity which account for the extraordinary talent of the native, and even accounts for the recognition of that talent. High achievement can be read from the horoscope, you can bet your booty on that. Citing Mick Jagger for this purpose, the contemporary astrologer-teacher might comment as follows:

Jagger was born July 26, 1943, with a stunning multiple conjunction in Leo, Sign of the sexy extravert and the outrageous performer. His sun in 3° Leo is conjunct jupiter, pluto and mercury with the moon's north node involved. This massive cluster of cosmic influences is what gives explosive intensity of Jagger's performing. The combination of planets fit his act to a T. Sun-jupiter in Leo makes him excessive in his motions and gestures, and sun-pluto gives him an almost diabolical flair, as expressed in many of his songs and in the album "Homage to the Devil." In short, Jagger is infernally gifted to stir up our souls. Pluto invests him with the power to rile up the audience, produce catharsis in his fans and set off their wildest, deepest passions like depth-charges. Jagger's hot plutonian style is the mark of a savvy social animal whose sexual appetites are likely to be insatiable... and so on and so on.

All this is quite convincing, and instantly so. If we listen uncritically, with no way to measure the diagnosis by criteria other than its own, we fall immediately under what I call the Profiling Illusion. Given the clear match between Jagger's known attributes and the horoscopic elements, we overlook the fact that the case being proven is ready-made. We already know that Mick Jagger is all these things

(and more), so discovering these traits in his horoscope doesn't really tell us anything new. It simply highlights what we already know, or almost know.

In the second place, associating Jagger's known traits with astrological qualities does not prove that his horoscope "makes him" to be what he is; it merely shows how we can make out the horoscope to match what he is known to be. All this is fine and it does seem to work. Yes, but it only works if we ignore poor Sammy Tuttle, born just down the road at the same time on the same day. Sammy eked out a gruelling life as a bricklayer, a slave to survival needs and an unsympathetic Virgo wife, even though he had the same horoscope as Mick.

Astrologers will protest vehemently at this point. They will insist that two individuals are rarely born at exactly the same time in the same place, and even if they are, a difference of a few minutes or half a mile can decide who will be the famous rock star and who will tote the rocks. Having abolished this argument a couple of times already, I will not slip into samsaric rote and mindlessly repeat myself on the matter.

Besides, there is something else to be noted in the Profiling Illusion. It relates to the astrological dogma of exclusion. If we idolise Mick Jagger as the supreme example of a sun-pluto conjunction in Leo - that is, the outrageous, sexy performer of cathartic rock 'n' roll hits - we will tend to overlook two counteracting factors:

First, pluto transited the Sign Leo from December 1938 through August 1957. During this 19-year period, each summer when the sun passed through Leo (from July 24th to August 23rd) it cranked out another crop of "Plutonian Leos," as they are called. Natalie Wood was as earlier plutonian Leo, born in 1938, five years before Jagger. Now there was a honeycomb woman as deep and lush as Hades on a summer night. All in all, there were 19 successive sets of Plutonian Leos, those of the last twelve years being prime "baby-boomers." Mick Jagger belonged to the sixth crop.

Obviously, a more complete perspective on the data throws the stunning cameo of Jagger into question. So many other possibilities are unfairly excluded by singling out his case.

The Profiling Illusion makes celebrities look special, when we already know they are special by virtue of being celebrities! Our habit of elevating celebrities to the status of gods is unfortunately reinforced by astrological hype. This underscores a grave problem in a world run on samsaric rules: we make culture sacred because we don't know how to make sacred culture. We do this because we lack the criteria to evaluate what contributes to sacred culture, on the one hand, and what merely entertains, on the other. Serious-minded people discuss the Rolling Stones as important to "our culture," and Mick Jagger becomes the prancing prince of Rock Royalty.

Jagger's five-point conjunction in the Sign Leo falls totally in the Crab, but he does have venus in 14° Virgo, which puts it Zodiacally in the Lion. Neptune at 30° is beyond the tail-stars of the Lion, square in the face of the Virgin. It had just entered the Virgin when Jagger was born, 1943, and it was just leaving it when Diana Spencer

was born, 1961. These astronomical details already put Jagger into a perspective that may be interesting, and become more and more interesting, if we are not too distracted by the foregone revelations of the Sun Sign profile.

The trouble with profiling is, what it leaves out. We never get to consider what outrageous styles and what talent for "performance" came with the others in Jagger's set of plutonian Leos, not to mention those in the other eighteen sets. To epitomise the plutonian Leo by his example not only precludes the other cases, but it encourages us to set up Jagger as an irresistible model for imitation. If you are a plutonian Leo, you ought to resemble him. The emphasis shifts rapidly to predictability, an automatic result of imitation.

Finally, profiling distracts us from the asking if Mick Jagger, cited as an outstanding "role-model" for the plutonian Leos across the planet, may not be an aberrant case, rather than an admirable one.

In Star Base, Mick Jagger is a Leo with sun conjunct pluto in the Crab, located on the right side, the rather undefined region of the critter, where it verges on the Lesser Void between Twins and Crab. *Huh?* Is the resounding response to this revelation. How on earth can we make anything out of Mick Jagger's life and career in terms of the Constellation of the Crab? If there were a dancing firebird in the Zodiac, or at the very least a ratchet-legged rooster with the ***huevos*** of a roan stallion, it might offer a few mythographic clues on Mick Jagger, Life and Legacy - but the Crab?

A little mythographic sleuthing is in order here. In Egyptian myth, the Crab is associated with the sacred beetle, the scarab, said to have been a symbol of resurrection. The scarab is a desert-dwelling creature known for rolling its eggs in dung. Out of this superheated shit its offspring are reborn when the Sun God, Ra, reaches a certain angle on the horizon. In Egyptian sacred texts, the scarab is identified with the solar-creative power of Ra: cosmic vitality, or ***prana***, as known to the Hindus.

Now we're getting somewhere, maybe, because Mick Jagger can certainly be described as a man who exudes an extraordinary vitality of sorts. Yes, but reading Constellations is not exactly like reading Signs. The Star Zodiac does not reflect predictable traits; rather, it displays motifs and themes which in turn decode into assets and aptitudes *which remain inert if they are not intentionally claimed.* Since the Constellations are uneven, Star Base will not yield an alternative set of stereotypes to replace them. The Constellations will not translate as a consistent set of evenly distributed styles. There is a Leo-type, but no Lion-type. Jagger's personality conforms to the Leo stereotype, while the life and legacy of D. H. Lawrence, who was a Virgo, reflects the themes and challenges of the Lion in the evolutional setting. No one has written about the dark, instinctual resources of knowledge coursing in our blood (Lion) more intimately and intensely than D. H. Lawrence. He embodies assets from the loins of the Lion, complementary to those Diana embodied, around the heart.

So, Mick Jagger is not a Crab-type, but he has Crab-based talents. What might these be? One theme of the Crab is cosmic-solar vitality, but also that which conceals

it when it goes into a cycle of death or hibernation. The Egyptians associated the Scarab in some instances with Set-Typhon, the god of darkness. Among the Hindus this Constellation signified ***Pushya***, the lotus flower that sprouts from the mud, reborn from the depths of death and decay. Among the Chinese it was envisioned as a quail, a version of the Phoenix, the mythical bird reborn from its own ashes. To the Babylonians it was a tortoise, symbol of cosmic duration. Among the Arabians, its claws were compared to the embrace of death and, according to later Islamic belief, passage into a paradisiacal world.

With an initial sense of some qualities and themes comprised in the Crab, we are left facing the question, What does any of this Crab-related material have to do with Mick Jagger? The response is, That depends on what Mick Jagger happens to do with the Crab. If he does nothing with the Crab (i.e., with the encoded assets), there is nothing to explain. There is no output from the background unless it is claimed. The Stellar Zodiac is inert.

The point here might be made more vividly if stated in mythemes. Primary concerns displayed by the Crab are to protect, to shelter and to share. This Constellation presents a master image of symbiosis as evolved in the human community: we construct shelters and we develop emotional boundaries and "armoured" behaviours to protect the vulnerable parts of ourselves. Another main theme is the search for the moral equivalent to violence, because violence within a species is a sign of degenerate boundaries. These are some hints on how the assets of the Crab might be claimed.

While Jagger the plutonian Leo is obvious, Mick the Crab-man is not. I have argued that through the endowment we are intimate with the hidden power of the cosmos and the natural world. The Zodiac is deep-set, floating behind the realm of appearances even though, paradoxically, it presents the most spectacular appearance in the world. To sense the assets of the Crab in Mick Jagger, we have to look behind the man as he is known for a glimpse of the man as he might be revealed in a more intimate way. Perhaps "Gimme Shelter" is the definitive song for Mick Jagger's endorsement

We may sense that in becoming a "family man," Jagger went against the grain of his hellacious plutonian Leo Sunstyle; yet his efforts in the domestic domain are closer in spirit to the Zodiacal heritage of the Crab than all his flaming moments on the stage. Whatever he may have accomplished in the performing arts will surely be enshrined in Hard Rock Cafes around the planet, and praised with wry French-toned perversity by cultural mavens of the distant future. All that is samsaric predictability, holy hype and more of the same-old-same old, compatible with the cruel and mindless pandering that killed Diana. At least she saved her Lion-skills for protecting her cubs, as far as she was able. What Mick Jagger shares with his children, the way he talks to them about sex and violence, the way he shelters his private world in his aura as a man and father, may be more significant for the life of the species than the gross receipts of all the Stones tours rolled into one. It could be said of most celebrities that their endowment discloses itself in intimate ways that will rarely be known to their adoring fans.

☆ Beyond Astrology

The foregoing pages present several points of argument toward the revision of human egotism. Work with the Stellar Zodiac is liberating. It opens the Sun Sign identity to a transpersonal access, yet the Sun Signs remain as consistent identity-types. These are often startlingly accurate, even if highly generalised. Surely they would not persist and would not continue to command the interest of millions of people if they did not "fit" in some way or another. Why they fit is still a huge question, but it does nothing to change the argument for transentience. In other words, even if they do fit, it is not our final purpose to fit into them, but to surpass them.

Although Star Base does not invalidate the Sun Signs, it does present a different way of interpreting them. Sun, moon and planets projected into the stellar vista give us, not merely a transposition of the horoscope, but an altered perspective on astrology itself. In the 1970 preface to the third edition of *The Astrology of Personality*, Dane Rudhyar wrote that *"What is at stake behind the controversy concerning a tropical or a sidereal zodiac is the basic attitude one takes toward astrology."*

As I noted early on, the aim in this book has not been to convert anyone to astrology, but to convert astrology itself. What is at stake is more than an insider's feud between two opposing camps, tropical and sidereal. In the cosmology of evolutional gain, everything rests on the inclusion of the earth. Mick Jagger's earth stands in 3° Aquarius, near the throat of the Goatfish, close to Diana's jupiter. The two of them might have gotten together for a anthropological chat about tribal rivalries among the Eastenders. They might well have traded some Futurist notions on child-care. With the Star Zodiac, all vital interests of the human family come into fair and equal play. Star Base provides the context for a rich and far-ranging discourse on the criteria for high-end survival, how to make a future worth living.

The genetype de-emphasises identity for *integration*, a word favoured by Rudhyar in his later writings on the "planetarisation of consciousness." Goethe had Faust declare in a wistful moment, "Ripeness is all." The ripeness of the human animal rests in its timing. Our ripeness feeds participation, and participation is all. Integration, as Rudhyar meant it, is the application of evolutional assets and high-end intelligence to the problems of our shared world. This is the sane counterpart to adaptation, coping to survive in a world gone off its rocker. If samara is a delusional program sustained by the collusion of its members, then enlightenment must be a conspiratorial game in its own right. Persona and style, the sum-total of individual traits rooted in the foreground, are a set of accessories. Integration happens when people who incarnate the high-end assets of the species bring them to expression according to the needs of the times.

As a celebrity, Mick Jagger is the unique product of his family genes, his environment, his education, his associations, his era and his private drives and dreams. These factors, not some secret keys in his horoscope, explain what made him what he is known to be.

The Starchild is a different kind of entity, for its sources stand in the background,

deep in the hidden crystal caverns of ancestral DNA, the wellsprings of Time. Starchild is the offspring of the Nature's sublime fecundity spun on luminous filaments down the slipstream of the Ages.

Twenty-Two

FATE AND FUTURITY

One version of the Living Lie insists that parents and elders leave the world to their offspring. This is rarely true. Without having consecrated themselves in full and knowing humility to the world (the earth), no one can be so intimate with it as to be capable of passing it on. What the older generation really leaves to the younger members of the tribe is their rundown interpretation of the world, not the world itself.

The Star Zodiac has been left as a legacy by generations gone. We can only wonder if those who passed it down to us were intimate with the world, and perhaps with the entire cosmos, in ways we have yet to appreciate.

☆ MASLOW'S CLUE

As a final word of personal testimony, I might say that retrieving the Star Zodiac is an ongoing challenge, rather than a solution achieved. The outcome of this quest will depend on the collaboration of many people. A transmission that spans the ages must be reflected in *a multicultural, multidisciplinary discourse* within our own time. Among the participants, young people with daring minds are the most needed. For them the discourse will be attractive if it affords an open critique of the insanity of society. Of course they already know that our way of life is insane, but they rarely have the option to discuss ***samsara*** along constructive and liberating lines *within the society in question.* Star Base provides this option, or at least it provides a broad context for it. The insanity of our behavioural and ideological programs must be exposed, otherwise our madness cannot be cured. Astrology cannot help because it reinforces the egocentric ideology of Judaeo-Christian values, against nature, against body-knowledge. When the ego is declared sacred, we lose the sense of how anything else can be.

Throughout the many years that I worked with the interface of Signs and Constellations, I pondered the tricky question of "correlation": how to co-ordinate the two Zodiacs. For a while my formula was "As within, so without." I located

psychology on the inside (the Sign/House/Aspect format) and mythology on the outside (locales in the Constellations). After interpreting the full dynamics of personality by the Signs, I ventured comments on the life of the deep psyche, reflected in dreams and visions, the gifts of imagination. These I proposed might be reflect the mythemes of the Star Zodiac, but I had a disclaimer: the Constellational motifs are only feasible *if we choose to live imaginatively*, and then only if there are disciplinary guidelines for evolving a life-script based on myth-making and moral-creative invention. In short, the stellar locales are keys to evolving one's personal myth along the lines suggested by the title of Jean Houston's autobiography, *A Mythic Life.*

I now view this solution as premature and ultimately misleading, because personal myth-making is largely a narcissistic venture. It is self-referential in the sense of the Jungian "myth of meaning" and does not foster membering in the species life. The trouble with self-fulfilment is that it becomes ultimately so self-fulfilling. The quest for meaning turns into an end in itself and as far as I can tell, it's a dead end. Personal self-improvement is not a goal in the initiatory path revealed through the Star Zodiac, although it may come about as a side-effect. If we are here to serve the greater life that put us here, and keeps us alive, we need to know how to participate in the grounding agenda of our species, as any other intelligent creature does. Sign-based astrology puts each individual *at the centre of the universe,* but Star Base puts us *in relation to the universe*, against the horizon of time, on the learning curve of the species. This outlook really does *look out* and away from the personal self. It offers the option, not merely to escape ourselves on the hype of transcendental promises, but really to get over ourselves in a fundamental way.

I am convinced that Star Base can foster a transpersonal vision of symbiotic learning, homogenic, not anthropocentric. The "proof" is in the biographic research with stellar locales, comparing positions of known gifted people, high achievers on the evolutional learning curve, to discover the common gifts endowed in us all for singular expression. Converted to Star Base, the horoscope becomes the genetype. It shows the endowment to the individual from the ancestral Genius of our species. The Stellar Zodiac is a read-out of our instinctual learning programs and evolutional assets, tools and talents for the long term. This is a *phylogenetic transfer* that apparently mimics the inheritance of acquired traits, proposed by J-.B. Lamarck and partially endorsed by Darwin and other pioneers. *Since these assets are acquired from the entire species, and not from one's blood-kin, they cannot be exploited for the aims of the personal self, even when these aims are projected as transpersonal motives.* Star Base reveals our continuity with the species, not our conformity to psychosocial stereotypes. Irregular, animated and sprawling, the Constellations do not yield types. Hence the error in any and all siderealist attempts to overthrow the Sun Sign model. (I have made this point several times but I am here repeating it for the last time, at the risk of samsaric tedium. The siderealist overthrow failed because it did not introduce the transpersonal perspective. It did not effectively distinguish between traits and talents, Signs and Constellations.)

Whether or not Star Base offers an alternative type of astrology, I cannot say, but

it might open a new approach to serving life, along the lines proposed by Abraham Maslow (*Toward A Psychology of Being*, 1968):

> "I consider Humanistic, Third Force Psychology to be transitional, a preparation for a still "higher" Fourth Psychology, transpersonal, transhuman, centred in the cosmos rather than in human needs and interests, going beyond humanness, identity, self-actualisation, and the like."

Sign Base can coexist with Star Base but ultimately the two are not complementary. Astrology as a process-oriented accessory to insight and transformation will not suffer from the admission of the Stellar option, but the cult of astrology is likely to come under threat, due to its intense ideological investment in the personal ego. Sign Base is self-centred and cannot be species-oriented, because personality is not an issue in participation. Sign Base is about *your* identity, but Star Base is about *our* instincts. The Stellar Zodiac is a mythographic record of evolutional trial-and-error which locates each of us on the learning curve of humanity. Like members of a team, we share the effort with other members and we draw continually from the heritage of those who preceded us. This legacy is read from the biographic database of stellar locales.

To rephrase Rudhyar, I would say: "What is at stake behind the controversy concerning a tropical and a sidereal zodiac is the basic attitude one takes toward - oneself." If that attitude is egocentric, astrology without stars will suffice. The Stellar format reveals intelligence rather than personal development and how to make the best out of life, although it does carry the responsibility of finding the best in ourselves, the way to ***arete***, excellence. A real-life transpersonal commitment, contrasted to a make-believe transpersonal con, requires a graphic medium for accessing the right-brain faculties that guide us via the language of ancestral Genius, a legacy carried across time, born and sustained in the deep forgotten richness of primordial Night.

☆ The Sages Among Us

What has often astounded me about recovering the Stellar Zodiac is what comes back with it. Many years into the quest, I had no suspicion that it would lead to reformulating the Monomyth as the Starchild Cycle. If ancestral Genius is the key to our survival, then recognition of the higher intelligence incarnated in our children will assure our way into the future. As my boldest aspiration, I would venture that the Starchild Cycle provide the format for a visionary reform of education.

If the Zodiacal Code is what it appears to be, and if it really operates as an analogue of the genetic code, there are some startling implications in the works. As we reclaim the Zodiac and learn how to use the Code, a number of vital questions come to mind.

If children inherit the Genius of our species as well as the genetic traits of their parents, how do we discern the one from the other?

Strange to say, but the ancestral endowment may be more deeply ingrained in

their biopsychic make-up, as distinguished from their psychosomatic make-up, which carries the blood-kin inheritance. This would imply a paradox, for what stands in the background is "inert," as I have often noted, yet it is also optimal. On the baseline, genetics and culture drive the individual and so the endowment remains latent. But if the endowment can be nurtured and evolved in a careful way through the bio-psychological life-cycles of the child, it will emerge and become dominant. What is "inert" supports the dynamic of evolutional learning and moral-creative advance in the same way that nitrogen supports the living organism in the atmosphere. The Premium (sealed beneath the histones?) pays off incrementally, so it always yields a high return. But as long as it remains inert and unengaged, it yields nothing.

As emissaries of the future, children naturally reject interpretations of the world that do not square with their learning instincts. (This may go a ways to explain the "terrible twos.") The trouble is, children up to the age of nine are deeply immersed in orienting to the life around them, while their native instincts are inceptive and barely starting to unfold. Under normal conditions, children cannot effectively resist what they are told and taught. This input is loaded onto the emergent assets by adults who are relatively, if not totally, oblivious to the endowment of the child. The result is a catastrophic brain-bind with input dominating output, if not obliterating it. Many of us spend a good part of our later lives in the exasperating attempt to reconcile what we have been taught with what we actually know. The three Rs inculcated in us are not the ones we need to learn: Resist, Revolt and Regenerate.

Revolt against the ways of the interpreted life is the sane response of every child. Often it continues into adolescence where it takes a disastrous turn due to the lack of constructive options. Children instinctively reject not only our outworn interpretations of the world, but even more so the falsity of samsaric rote, the shamming and posturing, the power-plays and pretences that keep the ego in apparent control. Children are far more disarming than we dare recognise, than we dare allow them to be. They are far more discerning than we can appreciate. And far tougher. On the surface, it appears they will go along with just about anything, but this is misleading. By the force of an innate and uncanny wisdom, the child knows better than it is shown, although it cannot, without the right kind of assistance, articulate what it knows. It cannot act more wisely than us unless we invite its wisdom into our midst. Without the collusion of a few subversive allies, children cannot overthrow the adult regime and bring forth what it takes to advance the cause of Life. This is indeed a strange dilemma, yet nature seems to have provided the conditions for just such a transfer of power. Bear in mind that human offspring require a longer post-natal development than any other creature. This raises another pertinent question:

What if this long postnatal dependence were arranged so that the child's genetypal endowment can be transmitted to the society around it?

If the prolonged dependency of human offspring on the adult world is the precise precondition for a transfer of intelligence, child to adult, and of power, adult to child, then nature will have cleverly insured a good future for our species. To my knowledge,

this prospect has not been appreciated by any culture on earth except in one instance, among the Basques.

According to an old tradition still observed in the Basque community, children of four are called before a council of elders. By that age they can speak and they have established a primary orientation to the world. The elders put a single and simple question to the child: "What have you come to do?" A discussion follows, for it may take a bit of gentle coaching to draw response. In dialogue with the child, the elders listen carefully and at length. They take down every word of the child's response and preserve it carefully in the archives of the community.

Following this encounter, the child is left free for seven years. As he or she grows into full participation with the life of the community, the elders continue to observe and comment among themselves, original notes on hand. Then, at the age of eleven, the child is again called before the council. This time the elders read back to the child the response it gave them seven years before. There follows a long and careful discussion as the elders draw again upon the child's response, comparing it with their own observations during the interim. In this manner, child and elders collaborate on a custom-made plan for the education and vocational training of the child through life. (I heard about this custom years ago during an astrological dialogue with a Basque woman, Angeles Arrien, a teacher of esoteric psychology.)

It seems that Basque culture allows for the continuity of the Premium by intentional transfer of knowledge from the child to the community. This ensures futurity, and it exploits fate as an occasion for high-end collusion. Is this just a folkloric fantasy, "a genetic-behavioural fairytale" (to borrow a term from Melvin Konner)? Or can it be a feasible strategy for survival?

Our leftbrain scepticism about what children know, or can know, without having been INstructed, is rigid and long-standing. It seems ridiculous to suppose that any child will know, purely out of itself, what is best for the human family. How can children know anything essential about the complexities of the human-made world-order, or the natural order, when they don't even know in the most simple case what's good for them - what's good to eat, what they can and cannot touch without hurting themselves, and so forth? Good question. If the answer eludes us, it may be because the question belies a failure to discern two distinct types of evolutional knowledge: *adaptive* and *accruant*. Certainly, every child needs to be carefully instructed in how to adapt to the natural world and the human community. Adaptive knowledge comes as input. Unfortunately, an enormous amount of garbage comes along with it. One cannot emphasise often enough how acculturation stifles the endowment.

Accruant knowledge is innate and cumulative. It is ingrained in the endowment as an evolutional advantage inherited from the entire species. The fluid matrix of pure output, all that spills from the child, carries accruant knowledge in an inarticulate form. The higher knowing of the child remains inert and inchoate *until it is engaged through language.* The "mother-tongue" is the primary instrument for formulating the native Genius. Yes, obviously so, but it is not enough to teach the child to speak, it is necessary to help the child find the forms of expression, verbal and otherwise,

which will release what it wants to say. This inner knowing of the child is the distillation of what has been learned by many generations, perhaps recorded in discrete DNA-sequences which circulate freely (according to periodic cycles?) through the collective gene-pool. In each generation, it needs to be reintroduced into the discourse of the community.

Thus, we touch again on the classic debate about the inheritance of "acquired traits," as proposed by Jean-Baptiste Lamarck [1744-1829] and partially allowed, partially denied by various Darwinians. Obviously the son of the miner does not genetically inherit rock-cracking muscles from his father. But if the miner's son has a keen interest in the way colours spread on a canvas, and it turns out that he has the talents to follow up on the interest, we might suppose that these talents come from somewhere rather than out of nowhere. It's fair to say that we do not yet know enough about genetic memory to rule out the Larmarckian thesis. The revelations of the Star Zodiac do suggest that acquired traits can be inherited, but not from blood-relatives.

And so on to yet another pertinent question:

Are we neuroanatomically designed to carry acquired skills and interests as innate properties of the mind/body dynamic?

The Zodiac Code suggests that this may well be so. There are a staggering six billion (6,000,000,000) base-pairs of DNA packed into human chromosomal structure. Totally unrelated strangers differ in only six million of these. Thus .001% of our DNA distinguishes us from others, and 99.009% is held in common. Children of the same parents differ in two million bases (.00033%), and identical twins (monozygotic), not at all. Of the 99.009% of our genetic material held in common, a huge proportion is said to be inert, turned off. What would result if even a tiny fraction of it were accessed? We are told that this species-common DNA is nonoperational because it merely retains the immense backload of evolutionary programming which raised us to the status of human creatures. We needed it to get us here, but we won't need it to go on from here — or don't we? It is said that we are likely to be overwhelmed by all that code, but if we are each designed to access it *selectively*, then it might well be possible, if not essential, to retrieve and reactive it on a person by person basis....

The nonoperational DNA-circuits are "phylogenetic", keyed to the entire species in the full sequence of its preceding evolutionary stages, as opposed to the "ontogenetic".001%, keyed to separate organisms and the rare egoic exclusion of self-conscious animals. As the current myth goes, ontogeny recapitulates phylogeny: the individual evolves by going through a replay of all the preceding stages of the species. Okay, that's fine, but what if it then goes even further and it surpasses the species-limit? This could happen in either of two ways. Rather like the Duracell Rabbit, the fabled ontogenetic self, the ontologically liberated, duty-free ego, self-declared as sacred and independent of the body, might just keep going and going and going... off into the Beyond.

Or maybe it goes nowhere. If the Beyond is behind us, there is nowhere to go. Futurity is all within. What if we as a species have come from the Beyond? What if

the Beyond is the dimension of our own organic infrastructure rather than someplace "out there"? What if the Zodiacal panorama, seemingly "in the Beyond," is a porous, superanimated lattice reflecting back to us how our organic structure looks turned inside out? As without, so within.

If this were so, the further evolution of the human ego would follow a transentient trajectory of advanced learning, not a transcendental escape-route. It would remain grounded in what is truly sacred and what is, in the Emersonian sense, worthy of ultimate trust: the native Genius innate to each and every one of us, the somatic directional voice of instinct, not a collective unconscious but *the collective conscience.*

These may be wild-eyed speculations, but there can be no doubt that genetics is the metaphysics of the future. One way or another it is taking us ahead toward the Enki Time, the Age of the Watercarrier (wrongly called "Aquarius"). We are already mutating hard and fast toward that faint but luminous horizon. As I have argued above, Star Base does not need to be proven through genetics. On the other hand, genetics might come to be viewed in quite a different way if the evidence of Star Base is extrapolated to its ultimate implications.

☆ The Writing in the Stars

To view the Zodiac at night is like visiting a sacred site where poetry and magic whirl in the wind. Starhenge carries the transentient memory of our species, the Constellations are star-pointed engrams floating in the Dreamtime, and so the effect is mystical. Yet the site is real, physically present and accessible to the naked senses. It can be measured in all kinds of ways, it can even be geometrically analysed and proven to hold design-features of extraordinary precision.

After all is said and done, the panorama of the real-sky Zodiac has to be seen to be believed. This awesome construct of human imagination, pinioned on massive dynamos of star-fire, its composite jewels sunk hundreds and thousands of light-years into the black depth of night, glitters on the event horizon of time like an illuminated memory-bank. Looking out towards it, we are pulled into the "animations" cycling through the psyche of our species, perhaps through the psychic continuum of all sentient life. As if it were braille, the Zodiacal Code has to be touched to be read. It needs to live in our eyes. It calls for the presence of an intimate witness. There is no substitute for direct visual contact and the art of dreaming awake that comes with it.

I cannot say if we are in any way imprinted by those configurated signal-lights, but there is a right-brain triggering effect that comes, if not from the stars themselves, then surely from the act of beholding them. In the wonder of Starhenge, seeing is receiving.

As we recover the Zodiac, visually and imaginatively, it is astonishing to see how it situates us in the cosmos at large, both in space and in time. In the Rimsite Array, the line-of-sight toward the galactic centre is uppermost and central. This places the Snaketamer in high prominence. The long-lost 13th Constellation recalls the wonders of our archaic origins. Terence McKenna has often expounded on the calling of the shaman. One passage gives the impression that he must have had the Snaketamer before him as he wrote:

> *The shaman must be possessed of superior flexibility and constitution... He is the technician of the numinous par excellence, and his vocation is a demanding one, consisting as it does of maintaining a constant equilibrium between ordinary reality and the supernatural realm. The shaman's psychic life is not unlike the unnaturally dexterous dances he performs as the height of his ecstasy; it is a constant balancing act, as though he were a psychic tightrope walker on the razor's edge between the external world and the bizarre, magical, often terrifying "world within."*
>
> (*The Invisible Landscape,* p. 26)

The archaic revival brings myth into play on totally new ground, if one can speak of new ground where myth is concerned. The myths have always been there, of course. As long as human memory has existed. The difference now is in the way we receive and process the archaic material. With the Zodiacal Code, we reach the threshold of the subliminal mind. It is as if the current mutation of our species will return us to primordial resources and unlock forgotten faculties. The Snaketamer displays a clairaudient gift, known to be activated in shamanic and psychedelic states by a narrative voice in the background. When we talk myth, we hear what we are thinking on subliminal levels. Mythopoetic phrasing and even the shorthand jargon of the mythemes are rooted in the "deep grammar" of the rightbrain circuits (cf. Chomsky, if you dare). All this rich facultative power is intact, right where we left it back in the days when the forebrain circuits overwrote the archaic mentality.

Today we are engulfed by the audiovisual media like an hypnotic virus. Electronic technology is like HAL in the **2001** scenario: it knows better and it wants to run the show, so just sit back and enjoy the ride... Why bother to live when Virtual Reality is just around the corner? The alien/artificial mind of ***Samsara*** is embodied, literally incarnated, in "the media," but it haunts us and hunts us as a demonic counter-force, a *disincarnation of the human spirit.* Its effect is quite the opposite of what it claims to be. We are seemingly fast and easy prey for its electronic charms, yet there is plenty of strength in us to resist. Its internal counterpart within our biopsychic makeup is the aural-visionary mind. Aural refers to hearing (as in auditory, audient) and it contains a pun on "oral." Having established that our language centres are sited in the left-brain, we assume the right-brain cannot speak, but it sure can listen. I am convinced that it can also speak but not in the normal patterns of expression. It cannot, for instance, recite the details on your driver's licence, but it can tell you that you tend to drive like a bat out of hell.

Myth has been the daunting metier of a few "great minds" who blew the quest before they broke the Code. As Michael Harding observes in *Hymns to the Ancient Gods*, Sigmund Freud was hot on the trial of human instincts before he turned away to the arcane rites of head-shrinking. He dropped the instincts for the ego, most likely because the ego appears to operate like a control-system and his Ram-based endowment demanded that he fathom how we are controlled. This is being generous to Freud, but it probably applies. In any case, his Taurean Sunstyle precluded the

finer points of the Ram endowment. Freud wanted to learn how we are controlled neuroanatomically (Ram) so that he could personally assume a defining role in the Control Game. Totally predictable in a Taurus.

How well I recall reading *The Interpretation of Dreams* at sixteen and being jolted by Freud's passing comment that "the instincts are mythological." As a neurologist who had handled a good many brains in his day, Freud was in a strong position to follow his own lead. Although he soon lost the track, he remained deeply attached to the Lamarckian notion that learned behaviour can be inherited. He argued that the "id" (primitive self) contains not only what we ourselves have experienced "but also elements of a phylogenetic origin - an archaic heritage." Trained to think as a biologist, Freud firmly believed that the human psyche is genetically rooted in structure and function, but genetic science in his time did not provide the evidence he needed to develop a scientific model of the soul.

At the end of his life Freud made a remarkable comment: *"If we assume the survival of memory-traces in the archaic heritage, we have bridged the gulf between individual and group psychology: we can deal with peoples as we do with the individual neurotic."*

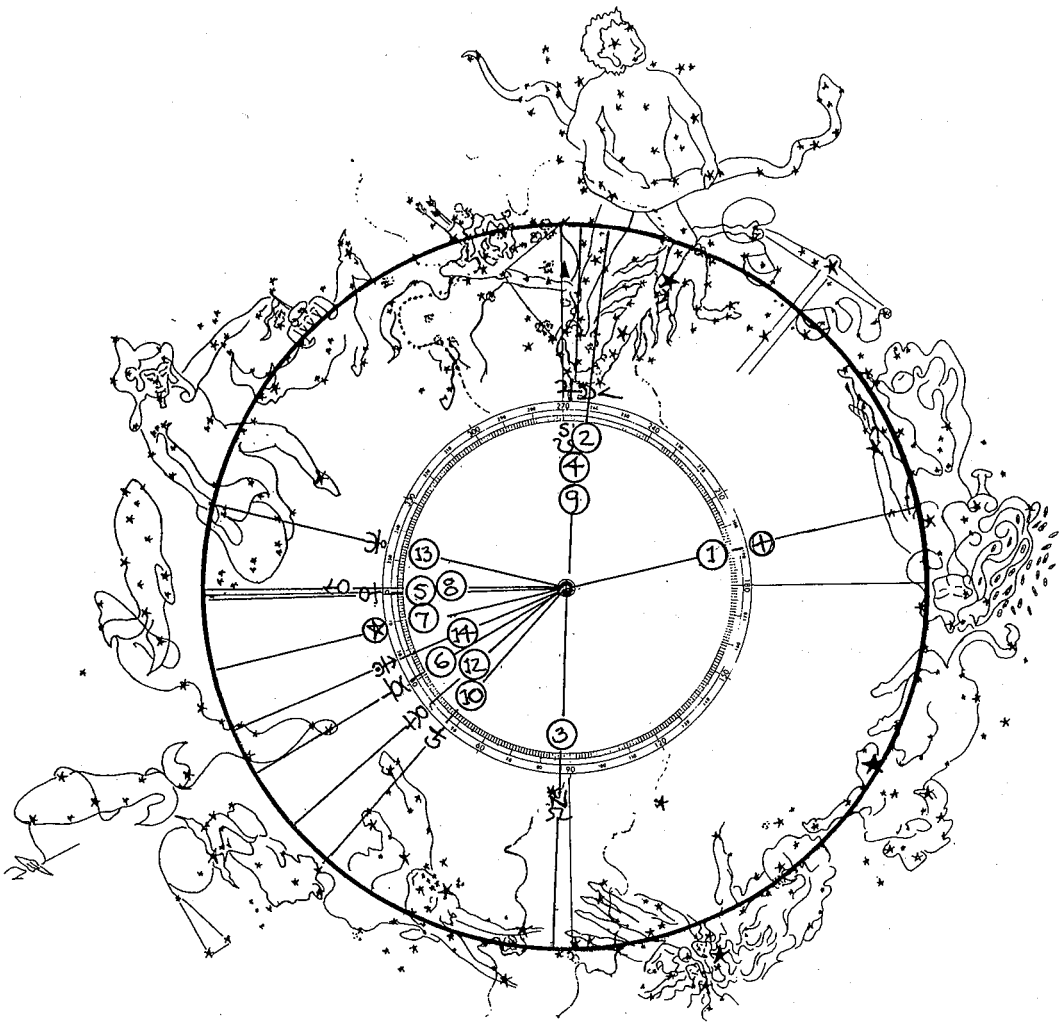
I would revise that last phrase to say: "We can now deal with children as if they were selectively enlightened sages who reincarnate the wisdom of many peoples." And I might add: "thereby offering humanity an exit from the neurotic-psychotic run-around of its samsaric habit-load."

C. G. Jung, the Swiss ***wunderkind***, picked up the baton that Freud dropped, only to drop it himself when he became overwhelmed in the ***materia mythica***. Lately it has been suggested that Jung had a hidden racist agenda. Evidently, he held stock in genetic transmission of the "archetypes" but slyly avoided the Lamarckian heresy and insisted on a neutralist (Swiss?) nebular theory of psycho-dynamics. The result is a sly and charming muddle of self-mystification. The Jungian psychorama resembles the Zodiacal Code penned in running ink and read through bottle-glass spectacles under the waning moon on a cloudy night in the straggling twilight of the Piscean Age.

Maslow's "Fourth Movement" was envisioned as a step beyond Freud (First) and Jung (Second) and even Maslow's own transpersonal psychology (Third). Today we are fortunate to have on board a great deal of corroborating insight these forebears were missing. From the realms of neuroanatomy, psycholinguistics, ethology and biological anthropology come supporting parallels to Star Base fully as solid and sophisticated as those we have noted in genetics. All of this is quite useless, however, without the experiential basis of the body/mind link and the complementarity of right/left faculties. The Zodiacal Code is not only the real-sky writing in the stars, it is also the ultimate expression of "body-language."

☆ Genius and Genocide

Model Ten shows the genotype of Vincent Van Gogh. Here is one native often praised to fine damnation as a model of the suffering genius. How can we envision his life in the writing of the stars?



Model Ten

Vincent van Gogh
30th March 1853

A complete and convincing response would require a survey of clues in the biographic database, relative to van Gogh's genetype, but that must be left for another book. For the moment a mythopoetic paraphrase will have to do....

Van Gogh's earth is sited in the heart (left side) of the Virgin. His native Genius was rooted in that mother-lode of visionary powers that can awaken in us when we stand naked before the awesome beauty of the natural world and let it surge into our pores. The veil of the Virgin is Light in triple guise: yellow, green and blue. Van Gogh painted the swirling colloids of the natural light, the ***lux natura*** of the alchemists. At moments he watched the viscous coating of mother-matter dissolve and as the raptive swirling currents licked around him, streaming off his body in rainbow plumes, running down his fingers as he dashed and dabbed the brush, he plunged toward the secret core of all the colours, lured by the aural cascade of an invisible waterfall that pooled serenely around his puggish pagan toes.

The Virgin is a dark lady dancing before a black mirror in a dusty universe lit by a single candle which trembles to the soft-hummed song that lingers on her lips as again and again she tosses the fragile galaxies out of her hair.

Van Gogh hears the soft humming, and then he hears the black crows calling bardic signals over the fatal field of ripening wheat.

At the age of 25 (half-cycle of Chiron), Van Gogh was yearning for a way to discharge the spiritual intensity that often racked him with turbid messianic sentiments (neptune in Enki). His vision quest took him to Mons, in Belgium on the French border (a mile or two from where I lived for a couple of winters). Known as the Borinage, the region was dominated by coal-mining. Deep pits were excavated and the soot was everywhere. Vincent had a stinging message to deliver (jupiter, No.9), but he had not found Kin (moon, No.2) equal to the intensity of it, and his unfulfilled empathy (south node, No.4) tortured him like a poisoned wound. Like Orpheus, but without a Eurydice, he was drawn to the deepest realm of the Underworld, the lower torso of the Scorpion, so he descended into the mines to preach an evangelic message of poverty and charity to the pitmen.

Van Gogh was called the dirty fool and brutally ridiculed by the hardnosed miners, yet he lived among them for two years in appalling poverty and isolation, craving and hoping for a sop of recognition. To his friend and fellow painter, Eugene Boch, he wrote that in the Borinage he first really began to work from nature. Ascending from the pits of that earthly hell he made his way to Saint-Remy de Provence in France. There he felt the colours explode beneath his skin and painted finally as Van Gogh was known to paint.

His Omen was a signal from Andromeda. Mercury (No.6), sliding toward the Ram, is aligned beyond the Ecliptic to a galaxy pictured on the thread that encircles the leaping Fish. Andromeda is the mirror-double of our own galaxy, a perfect lenticular spiral at 2.2 million light-years in the Beyond. It is the most distant object visible to the naked eye.

Locked into a common mass with our galaxy, Andromeda is a powerful signal of *genuine* transcendence. It is our parallel world where Beauty does the work of gravitation.

Imagine a universe where both the moral and material laws are side-effects of aesthetic laws. Andromeda runs on what I have called "the physics of beauty." Van Gogh's sunflowers grow there as real flowers, for he painted them from nature. His colours play there like living gels in an atmosphere that puckers sensuously around the creatures it sustains. The demands of Beauty at this level of cosmic disinhibition left van Gogh feeling alien in the terrestrial realm, lost without a human measure on his surrender.

On Andromeda live terrorists who randomly detonate an Aromic Bomb for the delight of the natives. Under the force of the blast they come streaming out of their vegetal shelters oohing and aahing at the exquisite fragrance. ***Shikasta*** is the lovely name given to this realm by Doris Lessing, whose Genius (earth) stood in the same alignment. as Van Gogh's mercury. Andromeda is exactly like the universe on planet earth but without refuse of any kind. For politics, Andromedans rely on the Butterfly Effect. In economics they exploit the Fibonnaci Series. To reproduce they simply exchange fingerprints.

The manchild Van Gogh killed himself out of a cosmic nostalgia, homesick for Andromeda. Much of his misery would have been averted if the child he was had received a beautiful welcome to this side of the mirror.

The Starchild Cycle is not a celestial rewrite of the myth of the Suffering Genius. Quite the contrary: it is a strategy for busting the myth. Unless the Genius innate to us all is liberated, our species cannot survive. Until the children are freed, there will be no future worth living.

☆ Return to the Night

I have often wondered if a logarithmic formula might be applied to the half-life of the Premium. Let's assign an integrity-value of 1 to the assets a child carries at the age of seven. This means (ideally) that for every 1 chance to bring ahead its assets, the child up to age seven will have 1 valid response among, say, a half-dozen or so groping gestures. From there on, the logarithmic spiral mounts. At the age of 17, it will be ten times more difficult to maintain the integrity of the assets. In adolescence the stress from the foreground is so intense that the Premium will be upheld only 1 times in 10, at best. At 27, it is 100 times more difficult, at 37, 1,000 times more difficult, at 47, 10,000 times...

The fate of the species arrives in childhood and rides on youth. Taking childhood as the period from birth to the emergence from symbiosis at age nine, youth is the period from 9+ to 37+. Any evolutional asset (talent, affinity, value, passion) that a native sustains through childhood to the second nodal cycle (age 37+) becomes immortalised at the species level. It can never degenerate and never grow old.

Diana, Princess of Wales, was born with the lunar nodes in 29° Leo-Aquarius. When she died, at 36 years and two months, the nodes were at 21° Virgo-Pisces, about thirteen months before the second full return. Is it any wonder we sense she was reaching the mortal limit in her stumbling effort to change her fate?

In the above pages, I have often used the words FATE and DESTINY as if they were interchangeable. In ordinary talk, they may be, but it is possible to separate them along certain lines. Destiny is the best possible adaptation to life as it is. It's about doing well in the human drama and above all else making sense of it, working things out so it all fits together. At we move toward death, ideally we feel that fabled closure. Peace comes in knowing that, somehow, someway, it was all meant to happen as it did.

Living into fate is nothing like that. It is an adventure that surpasses the finest feats of adaptation. To admit that our lives are shaped by commonality and chance far more than by grand designs is a fate-loving attitude. Destiny is something we make up as we cruise along toward death, but fate is reckoned from death backwards to birth. Happiness may be the outcome of a good destiny, but the gift of fate is mortality, the certainty of our spectacular transience. To encounter fate is the recurring dream of youth. A sense of fate inspires revolt and revolution, not comfort-seeking or adaptation. With a nice domesticated destiny, we come up to the threshold of death sensing that it all worked out, everything came together in the end. With fate we live on intimate terms with death, knowing there is a great deal that never works out.

Fate is applied mortality.

Destiny is usually proven on exclusional terms and then extrapolated to the entire species. Hollywood wants us to believe that the stars have terrific destinies and so can anyone, or everyone else. Christmas Day, 1997, a 12-year-old girl named Sophie ran out to take a plate of cookies to the driver of the recycling truck and the truck ran over her. And she died. What about Sophie's destiny? If Demi Moore has a terrific destiny and that proves that anyone or everyone else can, the converse is also true: Sophie had a terrible destiny and that proves that anyone or everyone can.

The Sign Zodiac is mainly about destiny. The Stellar Zodiac is all about fate. It is difficult to say what kind of destiny Sophie had, but her fate was not so uncommon.

If the brother of a colleague at work happens to drop by the office and invites you to a social gathering where you meet your wife-to-be, this is destiny, pure and simple. It is a event-chain notched on known, pre-existing circumstances, no matter how slim, all of which can be traced to a pattern. If you run into your life-partner one afternoon when you snatch a quart of milk at a convenience store you do not frequent by habit, that is fate. Wonderful and all embracing patterns emerge from the known world and sink back into it again, like waves. Fate stands always on the edge of the Unknown, a singular standing wave. It is a rendezvous for sorcery of hilarious and trenchant impact. It can be at moments an ancient lover's crossing where the most unlikely yet astounding counterparts collide ***par hasard***.

Destiny is your best chance to succeed in life, but fate is your only chance to surpass your own life, successful or not. Destiny is a dayside affair, but fate returns us to the night.

How is fate revealed? By death, by lucid dreams and by slipstreaming. We can die it, dream it or dance it. Perhaps we can also plot it, in a tentative way, but any

venture into the Zodiacal Code must be tempered by the understanding that every moment we are reading it, it is writing us.

The Romantic poet, Novalis, once wrote a cryptic line: "A singular light burns in his glances when the great runic script lies before us and he stares into our eyes to see whether within us also has arisen the constellation which will make the figure of life-itself visible and comprehensible."

I have no idea what inspired these words in him, but I have often thought that they might express the question carried in the eyes of children as they gaze toward us, before they learn to speak.

The quest begins in the Beyond and from there leads on to — where? We can only say that it leads *through time*, but not to any destination, any one moment in time. Each moment of time is fractal and mirrors a precise set of other moments, kaleidoscopically. From wherever they are coming and wherever they may be going, all the children of this earth are time-travellers, born with distant stars in their eyes.

And we can only wonder, Who among them will alter the raw constellation of our destinies? Who among these newborn will shift our fate, even in the fleeting moment it slips across the event horizon of time? Who among these arrivals will discover the way to a future worth living? Who in their bright, laughing company will claim the perpetual youth of their birthright? Who will meet the Desana in the Dreamtime? Console the bears and the bees in the sweet-talk of their common genes? Follow the scent of the rain down the track of their grinning ancestors? Return to the night and consecrate their senses to the stars?

We can only wonder and we can only ask, Who among them will come at last to see life as it wells through the many-splendoured lens of those far-scattered lights?

The Author

John Lash [1945], comparative mythologist, has devoted over thirty years to research and inquiry with the interface of Signs and Constellations. His forthcoming book, **The Skies of Memory - Millennial Visions in the Zodiac,** explores the enigma of the World Ages.

In 1981 John Lash founded the Institute for Creative Mythology in Santa Fe, New Mexico, where he developed the "Long Course" on Hermetics (revised version: The Great Work: Alchemy as Psycho-Ecology).

In 1991 Crown/Random House published his definitive work, **The Seeker's Handbook - The Complete Guide to Spiritual Pathfinding.** It was carried as an alternate by QPBC, the Quality Paperback Book Club, and BOMC, the Book of the Month Club.

In 1993 Thames & Hudson published his **Twins and the Double**, a study of the widespread lore on twins which includes startling insights on genetics and the occult dimensions of the sentient mind.

In 1995, Thames & Hudson published his **The Hero - Manhood and Power**, a lyrical essay on the hero through the ages, affirming the hero's dependence upon the Goddess, resonant with the work of Marija Gimbutas and Riane Eisler.

Since Spring 1996, the author has been associated with Graham Hancock and Robert Bauval in various events relating to the recovery of Hermetic Wisdom and the lost legacy of prehistory. He appeared in the three-part documentary, "Search for the Lost Civilisation," released with the publication of **Heaven's Mirror**, by Graham Hancock with photographs by Santha Faiia.

Throughout 1999-2000 the author will travel and lecture for Equinox 2000 Project of Robert Bauval, associated with the Questing Conference directed by Andrew Collins, website: http://Members.aol.com/edenelder/index.shtml

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AN INTRODUCTION TO RITUAL MAGIC

By Dion Fortune & Gareth Knight

At the time this was something of a unique event in esoteric publishing - a new book by the legendary Dion Fortune. Especially with its teachings on the theory and practice of ritual or ceremonial magic, by one who, like the heroine of two of her other novels, was undoubtedly "a mistress of that art".

In this work Dion Fortune deals in successive chapters with Types of Mind Working; Mind Training; The Use of Ritual; Psychic Perception; Ritual Initiation; The Reality of the Subtle Planes; Focusing the Magic Mirror; Channelling the Forces; The Form of the Ceremony; and The Purpose of Magic - with appendices on Talisman Magic and Astral Forms.

Each chapter is supplemented and expanded by a companion chapter on the same subject by Gareth Knight. In Dion Fortune's day the conventions of occult secrecy prevented her from being too explicit on the practical details of magic, except in works of fiction. These veils of secrecy having now been drawn back, Gareth Knight has taken the opportunity to fill in much practical information that Dion Fortune might well have included had she been writing today.

In short, in this unique collaboration of two magical practitioners and teachers, we are presented with a valuable and up-to-date text on the practice of ritual or ceremonial magic "as it is". 'That is to say, as a practical, spiritual, and psychic discipline, far removed from the lurid superstition and speculation that are the hall mark of its treatment in sensational journalism and channels of popular entertainment.

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THE CIRCUIT OF FORCE

by Dion Fortune.
With commentaries by Gareth Knight.

In "The Circuit of Force", Dion Fortune describes techniques for raising the personal magnetic forces within the human aura and their control and direction in magic and in life, which she regards as 'the Lost Secrets of the Western Esoteric Tradition'.

To recover these secrets she turns to three sources.

a) the Eastern Tradition of Hatha Yoga and Tantra and their teaching on raising the "sleeping serpent power" or kundalini;

b) the circle working by means of which spiritualist seances concentrate power for the manifestation of some of their results;

c) the linking up of cosmic and earth energies by means of the structured symbol patterns of the Qabalistic Tree of Life.

Originally produced for the instruction of members of her group, this is the first time that this material has been published for the general public in volume form.

Gareth Knight provides subject commentaries on various aspects of the etheric vehicle, filling in some of the practical details and implications that she left unsaid in the more secretive esoteric climate of the times in which she wrote.

Some quotes from Dion Fortune's text:

"When, in order to concentrate exclusively on God, we cut ourselves off from nature, we destroy our own roots. There must be in us a circuit between heaven and earth, not a one-way flow, draining us of all vitality. It is not enough that we draw up the Kundalini from the base of the spine; we must also draw down the divine light through the Thousand-Petalled Lotus. Equally, it is not enough for out mental health and spiritual development that we draw down the Divine Light, we must also draw up the earth forces. Only too often mental health is sacrificed to spiritual development through ignorance of, or denial of, this fact."

"....the clue to all these Mysteries is to be sought in the Tree of Life. Understand the significance of the Tree; arrange the symbols you are working with in the correct manner upon it, and all is clear and you can work out your sum. Equate the Danda with the Central Pillar, and the Lotuses with the Sephiroth and the bi-sections of the Paths thereon, and you have the necessary bilingual dictionary at your disposal - if you known how to use it."

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PRINCIPLE OF HERMETIC PHILOSOPHY

& The Esoteric Philosophy of Astrology

by Dion Fortune
With commentaries by Gareth Knight

Principles of Hermetic Philosophy, together with *The Esoteric Philosophy of Astrology*, are the last known works written by Dion Fortune. They appeared in her Monthly Letters to members and associates of the Society of the Inner Light between November 1942 and March 1944.

Her intention in these works is summed up in her own words: "The observations in these pages are an attempt to gather together the fragments of a forgotten wisdom and explain and expand them in the light of personal observation."

She was uniquely equipped to make highly significant personal observations in these matters as one of the leading practical occultists of her time. What is more, in these later works she feels less constrained by traditions of occult secrecy and takes an altogether more practical approach than in her earlier, well known textbooks.

Gareth Knight takes the opportunity to amplify her explanations and practical exercises with a series of full page illustrations, and provides a commentary on her work, together with a further three chapters on recent practical work in the Hermetic Tradition.

Dion Fortune needs no introduction to the student of the Western Hermetic Tradition as the Founder of a major initiatory school, the Society of the Inner Light.

Gareth Knight, originally a student of her school, after making a name of his own as an esoteric author and teacher, has returned to the Society in recent years.

This book represents the third collaborative work between the two. *An Introduction to Ritual magic* and *The Circuit of Force* being already published in this series.

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Quest for the Zodiac

The Cosmic Code Beyond Astrology

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"The aim of this book is not to convert anyone to astrology. The aim is to convert astrology itself." (Chapter 2, *Signs of Delusion*)

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Author John Lash, a comparative mythologist who specialises in stellar lore, has spent 30 years in research and experimentation, using both Signs and Constellations. **Quest for the Zodiac**, the summation of his discoveries, does not propose astrology as such. Going beyond the horoscope, it breaks a 2000-year-old monopoly on our view of the cosmos as a mirror of human experience. The Starchild Cycle provides a method for detecting Genius, the endowment of each individual from the evolutional wisdom of the human species. Poetry, genetics, astronomy, mythology and transpersonal insight are here combined into a daring vision of how we each share the fate of humanity.

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